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ABSTRACT

Seven language arts booklets present samples of student writing, teaching suggestions and resources for an enrichment program for gifted elementary students. Focused on in each of the booklets are the following topics (sample subtopics in parentheses): introductory activities (word and sentence expansion, imagery, and patterns in poetry); short story composition (dialogue, narrative, biography, and author's point of view); poetry (shape poems, limericks, formula poems, and haiku); drafting, editing, and preserving skills (punctuation and revision); and writing for the theater. Also included are student worksheets designed to be used with Newbery Award winning books and a bibliography of teacher resources, curriculum guides, Newbery Award winners, and audiovisual materials. (CL)

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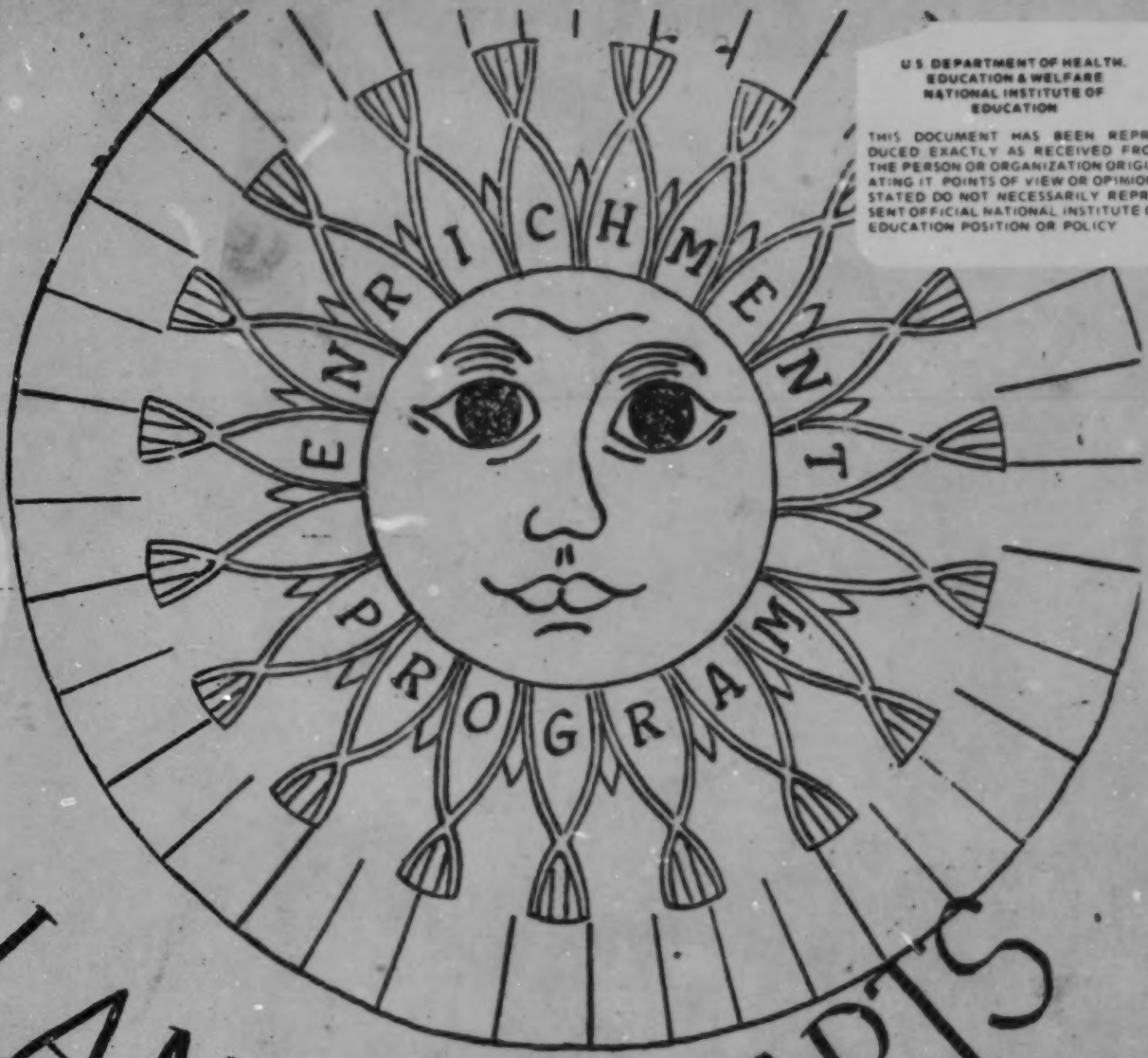

LANGUAGE ARTS

Introductory Packet

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Developed by
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Reader
Dreamer

Welder
Experimenter
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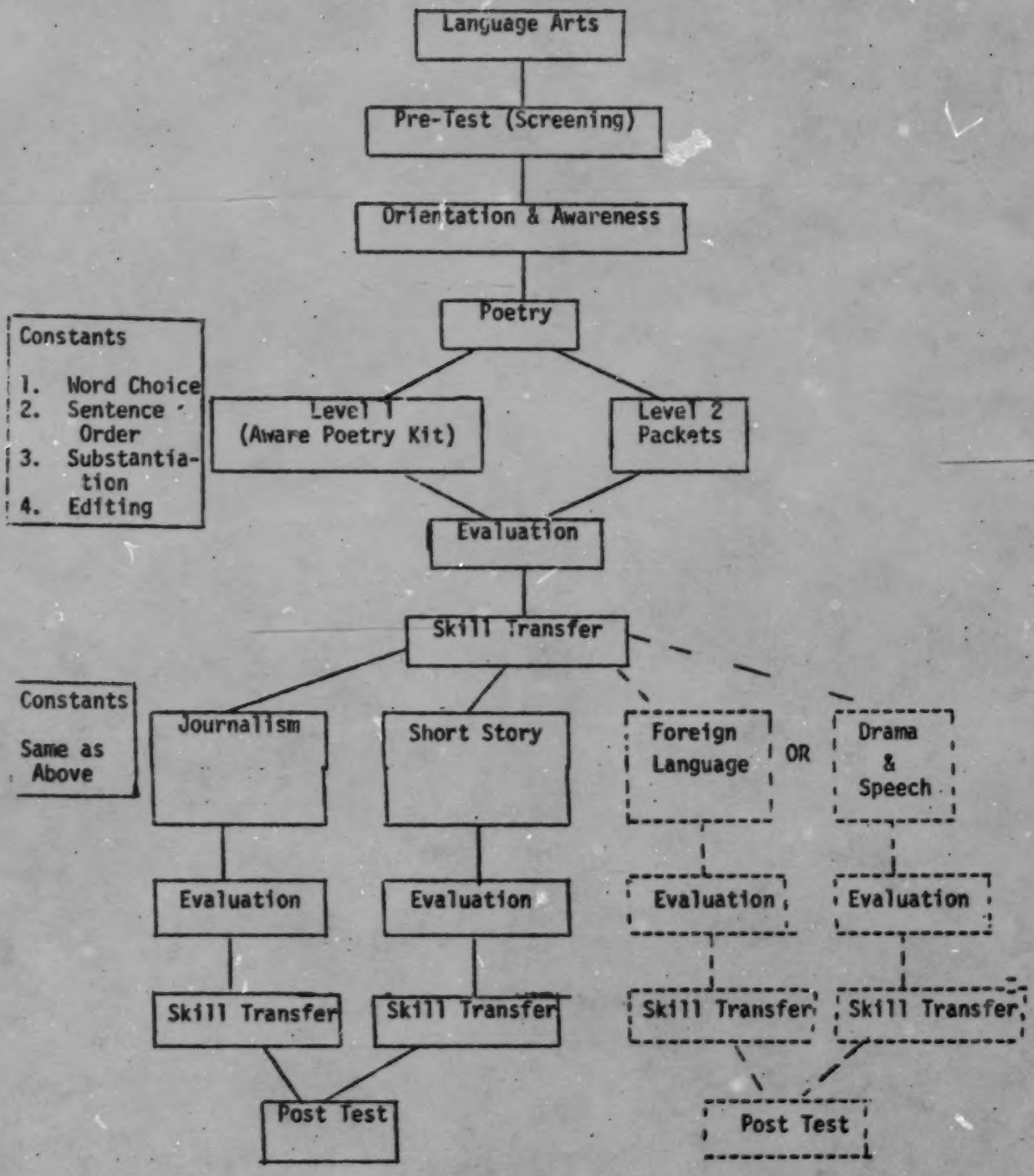
Venturer
Experience seeker
Risk taker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2. Sentence Order
3. Substantiation
4. Editing
Level 1 (Aware Poetry Kit)
Level 2 Packets
Evaluation
Skill Transfer
Constants
Same as Above
Journalism
Short Story
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OR
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Evaluation
Evaluation
Evaluation
Evaluation
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Post Test
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PURPOSE AND OBJECTIVES

The main focus of the language arts program for gifted and talented is to present activities to motivate students to develop advanced creative writing skills. The program uses a balance of individual and cooperative learning strategies. Both oral and written communication skills are stressed in the activity packages in a non-threatening situation where students share experiences and ideas to create an atmosphere where children want to write.

The following is a list of cognitive and affective objectives:

Cognitive Objectives

Thinking

--To help students develop higher level thinking skills of application, analysis, synthesis, and evaluation.

Short Story

--To help students learn skills of word expansion in order to increase writing vocabulary.

--To help students learn skills of sentence expansion and sentence variation in order to develop more sophisticated sentence structure.

--To help students learn the use of personifications and similes in order to develop imagery in their written compositions.

--To help students learn the development of the elements of a short story: setting, characterization, plot and theme, in order to be able to develop a well (organized) written composition.

--To help students complete two to three project activities in order to demonstrate their ability to apply and combine the above skills in written composition.

--To help students learn the use of drafting, editing, and preserving skills in order to be able to proofread, revise, and rewrite their own writing to make it better.

Poetry

--To help students learn skills of word expansion in order to increase their writing vocabulary.

--To help students learn different form variation (rhyming, unrhyming, haiku, cinquain, tanka) in order to become familiar with various means of poetic expression.

--To help students learn to develop imagery in their poetry in order to create a picture in the reader's mind and make their writing more meaningful.

--To help students learn to develop various types of themes in poetic expression in order to organize their writing around a central thought or idea.

--To help students complete two to three project activities in poetry in order to demonstrate their ability to use and develop various means of poetic expression.

--To help students learn the use of drafting, editing, and preserving skills in order to be able to proofread, revise, and rewrite their own writing to make it better.

Affective Objectives

--To provide academic and social experience which enhance individual student self-esteem.

--To present "low risk" "no lose" type situations where students will contribute constructively to the development of a classroom activity.

--To present an atmosphere where all ideas are accepted by teacher and students as possible alternative approaches to completing a designed activity.

--To promote positive oral communication among students by emphasizing trust building activities.

--To develop mutual respect and sharing constructive listening skill among students in small group situations.

--To create an environment where children feel free to use their imagination in order to develop a format for self-expression.

We feel that our goal is for students to produce well-written materials and that the affective domain is of prime importance. Both written and oral communication require a low risk environment where students are not put down for their lack of skills or limited experience that they bring to the classroom. Before students can create and organize a written composition that expresses their feelings, they need to be exposed to a wide variety of possible alternatives for doing this. A variety of ideas to use in written composition must be available as well as varied formats in which to express these ideas.

Students come to the classroom with many fragmented ideas for marvelous, spontaneous and free creative compositions, yet many times are presented with only one format or way in which to put them together. Poetry is a good example of this where the traditional way of presenting only rhyming poetic forms puts children in a box and can be very frustrating to the teacher as well. We can end up with results such as:

I have a cat
He has a mat
He likes a rat
Which is fat.

At this point students are not really satisfied with these results either and sometimes at a young age "turn off" to poetry altogether.

How many times have we heard kids say, "Ick, not poetry again!" or "That's only for girls" or "I'm not doing that"?

In the past many elementary students have disliked activities in poetry long before they have even been introduced.

We hope in this program to introduce poetry in such a way that many varied formats are available and experiences and ideas are shared using children as resources for each other.

The short story activities include the introduction of the elements of a short story (setting, characterization, plot, and theme) in order for children to be able to develop a story with a beginning, a middle and an ending. So often children never really bring their writing to any sort of an ending in order to tie the rest of their writing together.

CHART I

Relationship Between Terminal Behavior and Cognitive Domain

On the next page is a list of the intellectual levels of thinking in the cognitive domain "intellectual area" with examples of the terminal behaviors which, in part, we teach in the classroom. The Knowledge Level (1) and Comprehension Level (2) are those which are dealt with primarily in the regular classroom. Levels 3, 4, 5, and 6 are those higher levels of thinking which are more suitable for the gifted child.

On the page following Chart I are some question cues for each of the intellectual levels of thinking which can be used by the gifted educator. The use of these can provide the students with a direction and focus in order to further develop their thinking processes. This list of question cues is particularly helpful to a teacher in order to focus upon divergent thinking as opposed to convergent thinking.

Footnote: This is also a valuable guide for the regular classroom educator.

CHART I

Relationship Between Terminal Behavior and Cognitive Domain

COGNITIVE DOMAIN	TERMINAL BEHAVIOR
Knowledge (Level 1)	To recall To recite To list To enumerate To memorize
Comprehension (Level 2)	To translate To interpret in own words To rewrite To edit To extrapolate
Application (Level 3)	To use rules, laws, generalization in a new problem situation To apply known solutions to new events To employ guides (road maps, charts, graphs) for solving everyday problems To apply new skills in effecting solutions To construct models for solving problems
Analysis (Level 4)	To illustrate a relationship between parts of a whole To take apart the elements of an object or event To interchange equivalent parts To separate events for more careful study To reorder the parts for clearer conceptualization
Synthesis (Level 5)	To derive a unique approach to a given situation To formulate a hypothesis To produce a new plan of operation To contribute unique ways of viewing well-worn solutions To develop research problems
Evaluation (Level 6)	To render an opinion based on relevant data To give a point of view supported by valid evidence To judge the worth of an object or event based on external criteria To judge the worth of an object or event based on internal criteria To support a position following careful analysis of the situation

CLASSIFICATION OF QUESTION CUES AT VARIOUS LEVELS OF THINKING ON BLOOM'S TAXONOMY

KNOWLEDGE (memory questions)

tell--list--describe--when--where--which--what do you remember--state--does--define--identify--did you know that--relate what you know about

COMPREHENSION (translate or interpret)

Change to different symbol or medium--tell in your own words--describe how you feel about--relate--interpret--compare--contract--what is an analogy to--what can you extrapolate from that--discover and explain--what does it mean--what are the relationships

APPLICATION

Demonstrate--use it to solve--where does it lead you--how can you use it--how does one thing possibly lead to another

ANALYSIS (not retrieved but reached or derived)

How--reason--why--what are causes--what are consequences--what are the steps of the process--how would you start--arrange--specify the conditions--which one comes first, last--what are some specific examples of--list all the problems, solutions

SYNTHESIS (self-initiated activities leading to originality and imagination)

Create--devise--how many hypotheses can you suggest--think of all the different ways--how else--what would happen if--think of as many as you can--would it be like if--how many ways are possible--compose--develop--in what ways can you improve--suppose--form a new--think about something no one else has thought of before

EVALUATION (judge to a standard, set criteria and weigh)

Set standards for evaluating the following--which are good, bad--which ones do you like--what do you think are the most likely--rate from good to poor--select and choose--weight according to--evaluate the results--judge the evidence--judge by how you feel--what is the problem--are the solutions adequate--will it work--decide which

WORD EXPANSION
.....Simple to the Complex

Children develop some sort of a vocabulary before they enter school and build on it during their beginning school years in varying degrees depending on the individual's experiences. But often a child who has a very extensive reading vocabulary does not use it in his or her written expression. He still depends upon what we call 5¢ words to express himself, such as bad, good, big, little, happy, or sad. The following activities can help children build their written vocabulary so that they feel free in using more expressive words in their creative writing.

Make a chart like the one below.

WORD WORTH CHART			
5¢	15¢	25¢	$1.00
big			
little			

Talk about the kinds of words we use to express ourselves in a writing activity. Discuss the fact that we used words like "big" and "little" in kindergarten and first grade and still depend on them now. Could we expand these a little now at the fourth, fifth and sixth grade level? Shouldn't we be using a more sophisticated vocabulary? Using a thesaurus, if needed, have students brainstorm 10¢, 25¢, and $1.00 words that mean the same as "big" and "little" and put them on the chart. Students may come up with the following (see Chart A):

CHART A

5¢	15¢	25¢	$1.00
big	huge	enormous	massive colossal
little	tiny	microscopic	infinitesimal minute

Now add more 5¢ words and have students complete the expansion. (See Chart B.) You may have students expand 20-30 words this way and post charts around the room for later use when editing their writing.

CHART B

5¢	10¢	25¢	$1.00
big	huge	enormous	massive colossal
little	tiny	microscopic	infinitesimal minute
bad (weather)	dark	dreary	dismal
good	wonderful	fabulous	stupendous
happy	excited	joyful	elated
sad	unhappy blue	mournful	depressed
nice	friendly	charming	genuine
thin	skinny	slender	lean
fat	round roly-poly chubby	plump	hefty

The following activities under "Sentence Expansion" also work on skills of word expansion as well. Students are asked to expand the parts of speech. In these activities they are not only learning what parts of speech words are, but also how those different parts of speech fit into the structure of a sentence.

Sentence Expansion

Students need to learn how to expand their sentences beyond the noun/verb relationship and also to vary the way in which they begin sentences. So often students start all sentences with pronouns, for example:

> I have a dog. His name is Rover. He is red and white. He has long ears. They are pointed. I like to take him for a walk.

There needs to be some activities that help children to learn how to vary sentence patterns in order to make their writing more interesting.

The following are a list of "Skeleton Examples" of sentence patterns. These show sentence formations using different parts of speech.

Skeleton Examples:

noun	verb
Dogs	bark.

noun	verb	noun
Dogs	chase	cats.

adj.	noun	verb
Four	girls	ran.

adj. adj. noun verb
The yellow dog barked.

adj. adj. noun verb adj. noun
The furry dog chased the cat.

adj. adj. adj. noun verb adj. adj. noun
Four furry yellow dogs chase the two birds.

adv. noun verb adv.
Some animals walked slowly.

adj. noun verb prep.phrase
The girl ran up the hill.

adj. adj. noun verb prep. phrase adv.
The two boys walked up the hill slowly

Below are some activities you can use to expand these "skeleton examples." The easiest is the noun/verb relationship. Give students tne following information. (You can work individually but it is better to work with groups of three to five using large sheets of butcher paper.)

Dogs	bark

Students are to brainstorm as many words as possible that mean the same as "dog" in the left hand column and as many words as possible that mean the same as "bark" in the right hand column. Below is an example of a list completed by the three fifth grade students working together.

dogs	bark
animals	yelp
poodles	yell
dalmations	scream
dachshunds	yap
retrievers	wail
hounds	moan
puppies	snarl

dogs	bark
Afghans	growl
Scotties	whimper
mongrels	whine
Great Danes	snap
setters	grumble
beagles	yip
collies	howl
canines	
terriers	
greyhounds	

Now ask students to create four or five new sentences using any combination of nouns and verbs they have brainstormed on their chart. The same fifth graders came up with the following sentences.

Poodles yelp.
Dachshunds yip.
Puppies whimper.
Canines howl.

Any "skeleton sentence" can be used as a beginning to create new and more interesting sentences. For example, when the following skeleton was used.....

Four	large	animals	ran	over the hill.
Some	gigantic	elephants	jumped	into the deep, dark hole.

...fourth, fifth, and sixth grade students working cooperatively in groups of three on butcher paper came up with:

Four	large	animals	ran	over the hill
Some	gigantic	elephants	jumped	into the deep, dark hole.
One	huge	lion	leaped	down the narrow path.
Five	big	cats	scurried	into the old house.
Three	monstrous	canines	bounded	down the hill.
Few	colossal	walruses	raced	into the muddy water.
A	great	field mouse	darted	into the thick brush.
Twenty	massive	anteaters	jaunted	along the winding path.
Four-thousand	generous	horses	traveled	over the solid barren earh.
Two	sizable	cows	dashed	beside the still shore.
	immense	rabbits	galloped	under a stubby shrub.
	overgrown	cheetahs	moved	into the wiry brush.
	developed	deer	tripped	across the wide plain.
	tremendous	antelopes	hopped	into the prickly thicket
	chubby	wild boar	hurried	
			sprinted	

and new sentences such as:

Twenty massive elephants galloped over the solid barren earth.
Three sizable antelopes sprinted across the wide plain.
Two chubby field mice scurried into the prickly thicket.

The question may come up at this point as to the reason for putting all this material on butcher paper. The only way children can gain more ideas in order to develop a piece of creative composition in the classroom situation is to: 1) read a great number of books, or 2) visually be exposed to a lot of different materials. Since it is only realistic to say that possibly one-half or more of a classroom (even gifted) are not all extensive readers, and because of the time factor involved we can't count on every student having a wealth of experience upon which to draw. Therefore, immediate visual experience is needed. By posting all brainstormed material around the room in large print on butcher paper, students can gain from each other many ideas to then "call their own," if they choose, in their own writing.

The following chart is a sample of another activity where the article "the" is kept constant to put the major focus on the brainstorming of adverbs and how they are used in a sentence to help create a picture in the reader's mind.

The	noun (animal)	verb (motion)	adverb (how?)
	alligator	pounced	quietly
	snake	stalked	carefully
	tiger	tiptoed	contentedly
	panther	hunted	rapidly
	deer	crept	cautiously
	antelope	advanced	quiet-footedly
	lion	entered	noisely
	cat	bounded	voraciously
		moved	quickly
		hustled	independently
		yawned	freely
		sauntered	carelessly
		slithered	swiftly
		zigzagged	noiselessly
		raced	effortlessly
		chased	
		glided	
		maneuvered	

Below are the new sentences the students created.

The panther zigzagged quiet-footedly.
The antelope bounded effortlessly.
The tiger advanced cautiously.
The alligator yawned contentedly.

IMAGERY

Imagery is the development of a picture in the reader's mind that an author creates through his writing. This area is of prime importance to the writer so that he/she can keep the reader's interest. The author must also consider the audience to whom he is speaking in his writing.

The good writer has learned how to choose the appropriate descriptive words including forms such as similes, personifications, and metaphors, in order to create an image or picture in the reader's mind which increases the reader's interest. The reader relates to the writer through this process and gains enjoyment from the imagery created by the author's concise descriptions in his writing.

Students who are at the fourth, fifth and sixth grade level need to develop imagery in their writing. You may find the students producing some poor examples such as:

My Dog

> I have a dog. His name is Max. He has curly hair. He is often dirty and has white hair. Max likes to go to the beach with me and chases all the seagulls. But once he was chasing a Blue Heron and the bird did not like that so when the bird started to fly at him he flew around in circles crying. So after the Blue Heron left he only chased seagulls.

The choice of words is simple and the writing displays very little imagery. The students of this age have had very little training in the use of imagery in their writing. The following activities give students experiences in developing skill in this area.

SIMILES (or Personifications)

Small Group Activities

The teacher states the definition and uses the student sample sheet #1 dealing with similes, then introduces their usage in writing to a small group of (10-12) students sitting in a circle on the floor or in chairs.

--The teacher has the students pick out specific examples of these on the sample sheets and discuss their sophistication or commonality in terms of frequent usage. Many students then will refer to clichés which are used quite often, such as:

"Your face is as red as a beet."
"She's as sharp as a tack."

This is acceptable at this time but a later emphasis will be placed on original forms.

--Going around the circle one at a time the students give any similes they can think of one at a time. If they are threatened and can't think of one, they may say "pass." Go around the circle three or four times to give students who "passed" a chance to share.

--Have students make up five examples of similes at home and return with them the next day. They are instructed to come into the classroom the next morning and write their examples on one of the several sheets of butcher paper which are posted around the room by the teacher beforehand.

--The students move back to the circle group and share by going around the circle and discuss each student's examples by using questions such as:

"Which ones do you like? Why?"
"Which one do you feel is your best? Why?"

This process gives each student an opportunity to contribute his own ideas, develop his own descriptive forms, share it with others, and experience self and group evaluation.

Large Group Activities

When dealing with a regular classroom size the teacher can address all the students as a whole in stating the general definition and direct the activities to the total group and prepare or choose group leaders beforehand. Then attend to each small group by rotating from one to the other to monitor and direct discussions.

--After this session, the teacher may discuss all the ideas of small groups in a large group. and clarify any questions or misunderstandings, then assign them to each bring five examples of the descriptive form for the next day. The students use the similar procedures mentioned previously in reporting and posting them in the morning.

--The teacher leads the discussion and evaluation in a large group choosing carefully the questions mentioned before to prevent any student's discouragement or embarrassment in conjunction with her or her ideas. The kind of classroom climate created and technique used by the teacher at this point is essential for each student's self-esteem. Each student's ideas must be accepted, included, and evaluated constructively in order to promote a desire to improve his or her writing by learning how to use descriptive forms which create imagery and interest in the writer and reader.

The activities dealing with similes mentioned above can be used to introduce personifications and metaphors by using student sample sheets #'s 2 and 3.

The following are some additional activities dealing with imagery that can be used.

--Students (individually or in small groups) choose paragraphs in books, newspapers, or magazines (teacher-provided) which have similes, metaphors, or personifications and list them on butcher paper. They choose one paragraph with an example of each form in it, then write a short paragraph around the ideas presented in the samples,adding more descriptive forms as they write.

--Students could choose a specific topic area and hunt within resources for samples of imagery relating to that topic. Then compose a paragraph or story around the topic and samples.

--Students could cut cartoons out of newspaper and magazines, then make up samples of imagery about these cartoon characters and compose a piece of writing around their favorite cartoon character.

--The teacher chooses a cartoon character and presents it to the class on an overhead projector. Students discuss the character's physical characteristics and personality traits. As the students respond with their ideas, they are listed on the board or a piece of butcher paper. Then they are to write a descriptive paragraph of similes, personifications and metaphors in order to create the same

picture of the cartoon character without the illustration up. They will then read and discuss these to observe whether or not they have described the same cartoon character in their writing. The teacher could be drawing the character they are describing as they read their paragraphs.

--Give students three similes, metaphors, or personifications that are related to one topic such as:

Trees (personifications)
The tree's broken branch wept pitch.
The lonely tree felt sullen and alone.
The tree opened its arms to stretch and welcomes the morning light of a new day.

Then students could develop a paragraph using all three of these or create a picture of all three of these things taking place.

--Give each student a magazine picture. Have them develop three similes, metaphors and personifications for this. Then put all pictures with accompanying descriptions on a bulletin board display.

--Have students each contribute the simile, personification, and metaphor they feel is the best one they've written so far. Then have them make an illustration to go with it and develop a class book to put into the library. The possible title could be "Can You Picture That?"

--Have children make up five similes about themselves format like this:

I am as:

_____ as _____.

_____ as _____.

_____ as _____.

_____ as _____.

_____ as _____.

Then have children bring a picture of themselves to class and place it on a piece of paper with the five similes they have done. Post all together as a bulletin board display. (Make sure Teacher does one too!)

--Have each student bring in some article from nature such as: a leaf, live caterpillar, rock, beetle, flower, a cup of water or soil. blades of grass, etc. Place these on a table and have students make up a simile about each one (discourage clichés). Type up lists of similes according to each article. Place lists beside articles. Then each student chooses one of the objects about which to write a descriptive paragraph. The paragraph is to be built around the similes on the typed list.

METAPHORS

A metaphor is a figurative comparison, saying that something is.....something else. A notorious example is, "War is hell!" Another commonly used metaphor concerns the human emotion of love. "Love is a breath of fresh air." Proper creation and use of the metaphor (figure of speech) unleashes the imagination. Often metaphors seem like unlikely comparisons, pairing a concrete, physical image with a less specific, more emotional image. The purposes of using metaphors in writing are, however, to allow emotional man a comfortable, more personally familiar picture to visualize. It is far easier to vividly depict "hell" than "war." A "breath of fresh air" can be pictured in technicolor, whereas "love" may not be.

All writers and speakers use metaphors daily and rightly should. It is most often taught in the study of poetry along with other figures of speech such as similes and personification. Since poetry often frightens young (and old) students, perhaps a poetry study is not the best place to introduce metaphors. Metaphors should certainly be dealt with in any lengthy poetry discussion but we suggest that the students encounter them sooner as a part of the introductory activities.

Our world and that of the students is full of metaphors. Our mass media capitalizes on our vulnerability to them. Television tells us that love is a new fragrance, a new car, fresh breath, or a new toy. The Seattle Times carries a daily cartoon centered around the theme "happiness is." Everyday happiness is.....something else. A picture is always included. Educators have a responsibility to help students understand and deal with the comparisons that metaphors make in our lives.

Teaching Strategies:

1. Find metaphors in writing, poetry, prose, speeches.
2. You start, students finish, slogans, i.e., Anger is....., Fun is.....
3. Draw pictures of the mental image the metaphors conjure up.

The following are samples of metaphors that could be shared and discussed with students:

1. Death, however, is a spongy wall
   Is a sticky river, is nothing at all.
2. The road was a ribbon of moonlight over the purple moor.
3. My days are swifter than a weaver's shuttle.
4. Hope is the thing with feathers that perches in the soul.
5. Your head is just a pimple between your shoulders.
   (This would make for a great picture!)

I M A G E R Y

The following are sample sheets which are to be used for the activities mentioned in the previous section of this packet.

#1 - Similes
#2 - Personifications
#3 - Metaphors

Student Sample Sheet #1

SIMILES

Algae is like a drop of life.

Winter is like a bed with downy white sheets.

The moon is like a cantalope in the freshly plowed earth.

The wind blew through the trees like a cat's meow.

He was as insecure as Jello.

As queer as pumpkins in the spring.

The book was like staring at an empty wall.

The greeting was like a shaft of gay sunlight streaming through the trees.

Trees are like tall, twisted ghosts in the mist.

His conscience was like an unbreakable barrier against the mischievous prank.

Her hair was as dirty as a used mop.

The wind whistling through the leaves sounded like a secret language.

Student Sample Sheet #2

PERSONIFICATION

The broken branch wept pitch.

The grass gasped for water.

The popcorn hiccupped contentedly in the warm, snug pot.

The glue made a tight friendship with the paper.

The hockey puck got a stomach ache.

The engine screamed its protest.

The moon pulled the clouds up for company.

The ship groaned as it entered the cold water.

The fluttering leaves drifted gently off to sleep.

The candle cried wax tears.

A pinto bulged dangerously after consuming ten humans.

The leaves of the book talked of nothing.

The lonely tree felt sullen and bare.

The book whispered its facts.

Student Sample Sheet #3

METAPHORS

Life is a tragedy wherein we sit as speculators for awhile, and then act out part of it.

--Jonathan Swift

The burning geyser was sending out comets of flame which were igniting the dry fiber of the surrounding trees.

--Caroline Mytinger

*The sky was a vast black blanket riddled with tiny star holes.

*The moon was a ghostly galleon tossed upon cloudy seas.

*Marriage had modified his conception of her. Once she had been his lovely wild rose; now she was the thorn in his flesh.

*Mussolin's attack on France was not only a stab in the back. It was a stab with a pocket-knife by a small boy who was taking advantage of the fact that his victim's arms had already been securely tied.

*From James McCrimmon's WRITING WITH A PURPOSE, The Riverside Press, Cambridge, Massachusetts, 1950.

PATTERNS IN POETRY

Introduction of a format for free verse poetry which is designed to have students create short pieces of writing that are easy to complete and make a student's first experience in writing enjoyable and successful (individual and group activity).

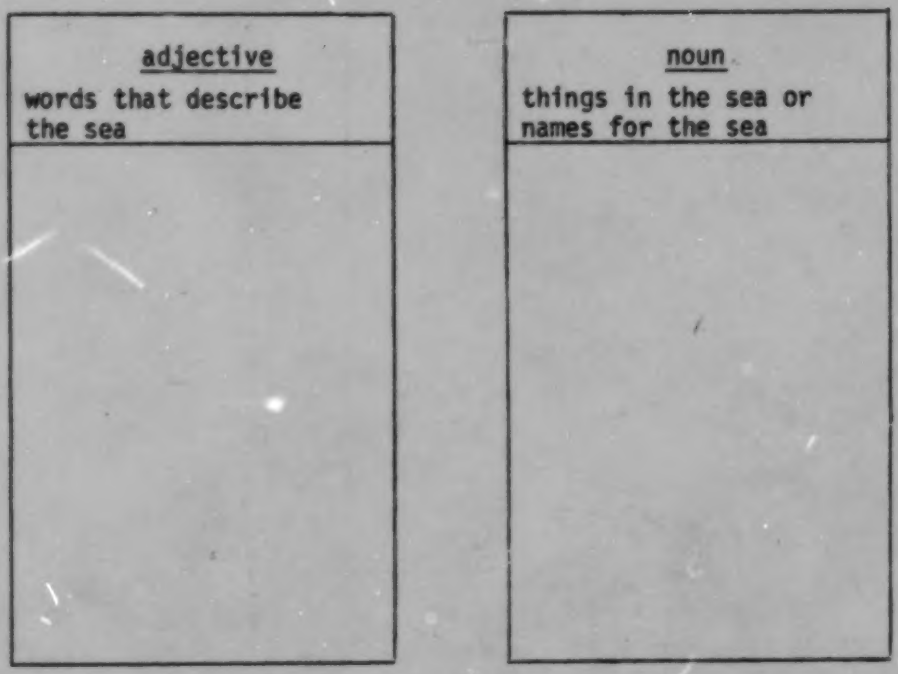
After students have developed some skills in expanding words and sentences it is important that they apply these right away and create some written products of their own. It is difficult to start immediately with a one or two page composition; they must produce something that is done easily and quickly. It must be non-threatening and kids must feel they are successful. So many times initial writing experiences in the fourth, fifth and sixth grade level are so long and tedious that children do not find immediate success; therefore they are not motivated to continue writing.

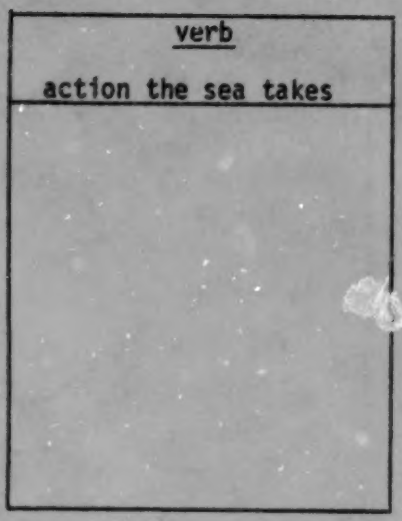
The following activity enables children to create a four line composition (really a form of non-rhyming poetry).

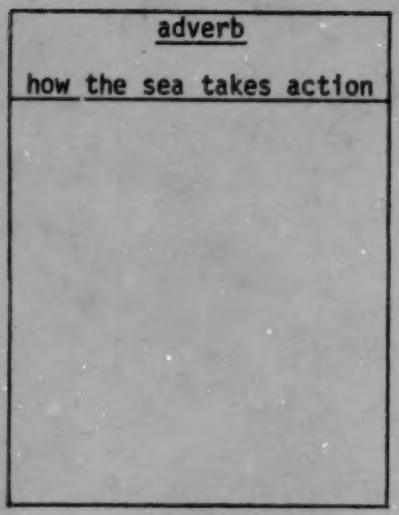
Materials: large felt pens (one for each child)
butcher paper (two sheets, three or four feet long for every three children

Students first are divided into groups of three or four and are given butcher paper and large felt pens. A general title is then written on the board, one with which the students would have some familiarity (summer, spring, the sea, the forest, the mountains, the city).

For this sample lesson "the sea" is used as a topic. The pieces of butcher paper would then be titled as follows:







Two copies can be made of each of the above, if used with an entire class. Students are then asked to rotate as a group of three, spending four to five minutes at each chart. During that time, as a group, they are to brainstorm as many words as they can think of that would fall in each category about the sea. It is better if the activity is timed as it needs to move rapidly so that students are forced to focus on the task in short time intervals. It also makes the activity more productive. Students will need as much information as possible in order to create their compositions.

The following are samples of brainstormed sheets of ideas completed by fourth, fifth and sixth grade students.

adjective words that describe the sea
foamy violent harsh rough gentle calm tranquil moist wet turning churning continuous repeating swelling swirling hitting

noun things in the sea or names for the sea
crabs urchins sharks fish plants seaweed plankton rocks boulders waves froth bubbles ships wakes peaks boats

adjective --continued
splashing
noisy
blue
bubbling
rolling
waving
tumbling
crashing
murky

noun --continued
driftwood
kelp
clams
riptide
octopus
water
foam
white-caps
swells
ocean
pools
tide

verb action the sea takes
swells
splashes
tumbles
turns
churns
repeats
hits
waits
roars
yells
advances
retreats
bangs
bumps
foams
falls
builds
collapses

adverb ly how the sea takes action
noisily
carefully
repeatedly
swiftly
continually
freely
eagerly
excitedly
lazily

These should be posted around the room for reference. At this time the following pattern should be written on the board or an overhead projector.

The Sea

adjective adjective noun

verb adverb(ly)

adjective noun, adjective noun

adverb(ly) noun, verb

Students are now to use words from the charts to substitute for the parts of speech indicated on the pattern. The first line calls for two adjectives and a noun. The following substitutions could be made:

gentle, rolling waves

The second line asked for a verb and an adverb that ends in ly. The following substitution could be made:

splash lazily

Students then complete the next two lines. The following piece of writing is created:

The Quiet Ocean

Gentle, rolling waves
Splash lazily
Tumbling clams, waving seaweed
Continually swells build.

The most important thing about this activity that makes it motivating for children and that makes writing "OK" and "something I want to do again" is that the ideas are there! The vocabulary has been presented and all students, no matter their extensive or limited experiences, have something concrete with which to work. Even if a child did not know the word "tranquil" or "plankton" or "froth", it is now all available for him to use and call his own. It is a non-threatening situation where students are pleased with their results.

Additional writing can be done using this same material, such as:

1. Create two pieces of non-rhyming poetry and make each one show a different mood of the sea (example: calm, violent). Use the same pattern.

The Angry Sea

Churning, swelling water
Collapses noisily
Bubbling foam, tumbling boulders
Swiftly waves advance.

The Quiet Ocean

Gentle, rolling waves
Splash lazily
Tumbling clams, waving seaweed
Continually swells build.

2. Create one piece of non-rhyming poetry that tells about the plants or animals in the sea. Use the same pattern.

3. Create one piece of non-rhyming poetry using the same pattern but add one line of your own.

4. Create one piece of non-rhyming poetry using the same pattern but put a question on a line in front of it and a question on a separate line at the end.

Is the sea really two different people?
Swirling, churning riptides
Soft gentle waves
Building lazily
Crashing waves, gentle swells
Continually ocean changes
Which personality will we see today?

The ideas of using some sort of a pattern as a skeleton structure from which children can start their writing is extremely helpful. The patterns can change according to new skills introduced and children's interest. Children need some frame work to begin with in order to have the time to concentrate on development of mood, imagery and meaning. The following are a number of different patterns that can be used later (with a poetry unit) or a few at a time as various skills dealing with imagery developments are introduced. Activities also help students better understand the parts of speech and their relationship to one another in the development of meaningful writing.

I. Possible Beginning Patterns

A. adjective(ing), adjective(ing), adjective(ing)
verb adverb(ly)
adjective, adjective noun
noun verb, noun verb
adjective(ing), adjective(ing), adjective(ing)
noun action

EXAMPLES:

Blustering, blowing, whistling
Building rapidly
Tornado advances, cities crumble
Unsuspecting, innocent people
Wondering, questioning, experiencing
Nature's wrath

Pouncing, leaping, bounding
Maneuvering soft-footedly
Furry, playful creature
Ears perked, tails poised
Jerking, lunging, then collapsing
Baby kittens explore

B. adjective adjective noun
verb noun adverb(ly)
adjective noun, adjective noun
adverb(ly) noun verb

EXAMPLE:

Soft moist buds
Opening petals slowly
Cloud-speckled sky, radiant sun
Quietly spring unfolds

C. adjective adjective noun
verb adverb(ly)
adjective noun, adjective noun
adverb(ly) noun verb

EXAMPLE:

The Angry Sea

Churning swelling water
Collapses noisily
Bubbling foam, tumbling boulders
Swiftly waves advance

II. Other More Advanced Patterns

A. Using Basic Parts of Speech

adjective(ing) adjective(ing) noun
verb adverb
adjective adjective noun
noun verb, noun verb
adjective(ing), adjective(ing) noun
noun verb

EXAMPLE:

The Calm Sea

Swishing, expanding surf
Rushing watchfully
Still, silent sea
Crabs crawling, eels swimming
Extending, rolling waves
Tide speeds.

adjective adjective adjective noun
verb prep. phrase
adjective(ing) adjective(ing) adjective noun
adjective noun prep. phrase verb noun prep. phrase adverb
adjective noun (and) noun verb prep. phrase
adjective noun verb prep. phrase
adjective adjective noun verb adverb
adjective noun verb adjective

EXAMPLE:

The Forest

Lush, entwined forest growth
Flourishes in the rich, damp soil.
Everlasting, everchanging, evermoving forest life.
Graceful boughs of firs shadow the carpets of ferns and mosses below.
Rotting logs and stumps add to the already rich soil
Eerie shadows loom in the trees.
A small brook babbles and laughs merrily on its way.
The forest is continually tranquil.

B. Using a Question

adjective adjective noun verb adverb(ly)
adjective noun verb prep. phrase
adjective noun verb adverb(ly)
verb(ing) verb(ing) verb(ing)
question?
question?
noun verb, noun verb
adjective adjective adjective noun verb adverb(ly)
adverb(ly) verb prep. phrase

EXAMPLE:

Clouds

Fluffy cumulus clouds float aimlessly
Vague images appear throughout the sky
Giant forms develop momentarily
Changing changing ever changing
Why do I see shapes in the clouds?
Are they really there or just in my imagination?
Animals leaping, soldiers marching
Great and famous heroes appearing briefly
Only to disappear without a word.

C. Using Similes

adjective adjective noun verb adverb (how?)
simile
adjective adjective noun verb noun
noun verb noun verb
noun noun noun verb adverb (how?)
simile
adjective noun verb adjective noun
ing ing ing
adjective adjective noun verb adverb (how?)
adverb (how?) noun adjective
adverb (how?) noun adjective
adjective noun verb adjective noun

EXAMPLES:

The Vacuum Cleaner

Enormous, sluggish contraptions,
Creeping along the floor,
Sucking, devouring dust automatically.
Switches slipping, wheels rolling,
Bolts, gears, cylinders, tubes suck noisily
Like a herd of elephants trumpeting,
Massive power coughing lint up the pipe,
Inhaling, churning, rolling,
Its job finished the monster retreats into the
closet like a bear hibernating for the winter.

A World of Termites

A herd of persistent termites chew ravenously
Like destructive metal grinds wood
Rubbing, crushing teeth meet wood,
Glass cracks, wood snaps.
Sidings, cabinets, walls disintegrate slowly,
Like an ice cube sitting in the sun.
Monstrous termites churn hearlessly
Melting, sinking, slipping
These vast, minute machines destroy homes
Slowly buildings crumble,
Rapidly people redevelop,
Termites destroy, humans rebuild.

D. Using Personifications

adjective verb adjective (the) noun
adjective adjective noun verb adverb prep. phrase
adjective noun verb prep. phrase
personification

EXAMPLE:

Silent is the tree
Large transparent droplets hang heavily from each barren branch
The wind whistles through the icy branches
The giant tree stands alone and weeps pitch in its loneliness.

personification
adjective noun verb adverb (how)
adjective noun verb adverb(ly) prep. phrase
ending sentence (instruction to the reader)

EXAMPLE:

The popcorn hiccupped contentedly in the warm pot
Small kernels nestled together
Each one bouncing happily to its own rhythm
Sh, sh, don't disturb them.

DESCRIPTIVE PARAGRAPHS

Introduction to the development and organization of a descriptive paragraph exposing the students to the following experiences:

1. Description of an abstract noun (group activity)
2. Character description (individual activity)
3. Setting or situation description (individual activity)

At this point students are ready to handle a little longer piece of writing. In order to set the groundwork and prepare children to write a complete short story they must be able to understand the elements of a short story Characterization is one of them, so being able to develop a character description is important. Children need to realize that there are really two things to tell about when describing someone: 1) physical traits, and 2) personality traits or behavior. So often only the physical traits are given and the personality traits which are really the most important are neglected. It is a character's behavior that determines how he will respond in a situation and how he will add to the development of the plot of a story.

The following two lessons ask students to work on developing skills in creating a descriptive paragraph. The first is a group activity working with an abstract noun*; the second is a character description (or a setting description could be substituted).

*These are nouns that name tangible objects such as chair, hand, table, cat. Abstract nouns are those which name feelings such as hope, happiness, security, love.

ABSTRACT NOUN
(Qualities of Creative Thinking)

Materials: large felt pens (1 for each child)
butcher paper (2 sheets, 3-4 feet long for every 3 children--use one set for final paragraph)

Have students work in groups of two or three. Give each group a piece of butcher paper divided into three sections with the following headings as shown in diagram.

Thinking is.....	
Thinking requires..	Thinking produces..

Give each student a large felt pen. As a group, students brainstorm as many words as they can think of to fit in each section. Give them only two or three minutes for each section (sometimes it is motivational to use a stopwatch to time them and have each group act as a team to find out which group can come up with the most words in the two minutes. Take the count at the end of each two-minute period). Because students at first are working for quantity the quality of their lists should then be discussed and each group should have a chance to share four or five words from each section of their brainstorming sheet.

Below are some samples of words that could be used in each section:

Thinking is: difficult, unique, biased, imaginative, reflective, painful, endless, boring, secretive, transforming, stimulating, productive, necessary, creative, continuing, consuming, peaceful, cluttered, rewarding.

Thinking requires: ideas, knowledge, creativity, the mind, work, patience, study, diligence, perseverance, sensitivity, time, imagination, discipline, peace and quiet, communication.

Thinking produces: anxiety, fear, apprehension, solutions, confusion, ignorance, frustration, feelings, emotions, answers, problems, conflict, inspirations, inventions, a headache, success.

Now give groups approximately 10-15 minutes to write a paragraph together about thinking (6 to 10 lines). The instructor could read an example such as the following:

Thinking

A mind so cluttered with thoughts and ideas, with feelings and emotions. Will it ever produce an idea so big that it will be known forever to man? Or will it die without ever living?

Have them do a rough draft first on lined paper, then transfer to butcher paper in order to share orally with others. Next, post in the classroom. Students could instead each write his own paragraph rather than working as a group. All finished products need to be shared with other students, discussed and revised, if needed.

This is a good lesson to do at the beginning of the year and again at the end to see growth in students' conception of the creative thinking process. This activity could also be used dealing with other abstract nouns such as: hope, faith, happiness, security, love, frustration, anxiety, courage, excitement, anticipation, trust, respect, communication, gentleness, tenderness, anger, etc.

Student Samples

Thinking is....

....beating your brain against an insurmountable obstacle called arithmetic. Then finding out that (believe ir or not) there is an easier way that you did not perceive. Thinking is a process that takes place inside your head, in which wandering gypsies of thoughts assemble themselves in forms and thoughts which are creative.

by Anne
Age 11

....creative, quietness, emerging from nowhere, resourceful, mandatory, reasoning with your mind, sitting quietly doing your homework, imagining, dreaming, closing your mind off from all other things--thinking is scary.

by Tom
Age 12

....unique because nobody in the world can reason the same way you do. Thinking is you.

by Sara
Age 11

....when I think my mind wanders. I am in a universe of my own, no one can enter, no one can leave.

I can create exciting roles or dangerous fantasy. To me thinking is an adventure.

I think when I have nothing to do or just to dream up a new style. Or when I want to search for new ideas.

by Sheri
Age 10

CHARACTER OR SETTING DESCRIPTION

Materials: paper and pencil or pen for each child
sample descriptions

Students first need to look at some examples of character descriptions and to realize what should be included in order to describe someone or something in an interesting way. These samples should include writing created by their contemporaries. So often we show children only samples written by adults. Students need to see good examples by children near their own age level as well. Some character and setting descriptions are given in this packet that can be used. Have the children review a few of these either from an overhead transparency or individual dittoed copies. The following points could be brought out in a discussion:

--What are the physical characteristics described about this person? (imagery used)

--What is this person's personality like? (imagery used)

--How might this person react in certain situtations? (outgoing, withdrawn, bossy, passive, stubborn, friendly, defensive)

--What type of person might be this person's best friend?

--What type of people might this person have a conflict with?

--What would this person do in case of an emergency?

--How would this person react at a party? in the library? at school? in a movie theatre? at home?

If a setting or situation description is used, the following questions could be discussed:

--What is the mood expressed here?

--What specific details are mentioned in order to relay the mood to the reader?

--What is the picture here that is created in the reader's mind?

--Is there a sentence or group of sentences that sum up the main idea the writer wants to express?

Now have students select a person in their family or a friend to use for a character description. First, have them list the following:

My Sister

Physical Traits	Personality Traits (Behavior)
large jade-green eyes a sprinkle of freckles wind-blown, brown hair with a whisper of gold a mischievous grin wears jeans and a yellow t-shirt (most of the time)	persistent stubborn outgoing bossy tender at time "tomboy"
Like	**Dislikes**
spirited horses quiet meadows chocolate chip cookies soft fluffy kittens Adida tennis shoes hard baseball mitts "The Brady Bunch" horse stories	untidy rooms math slimy water creatures porkchops detective shows on TV

Have students be specific and include descriptive adjectives in their lists above. This data collection is very important so that there is enough information to develop a "complete" paragraph. Now students are ready to organize their descriptions. Give them the following guidelines of things they must include in their paragraph.

--at least four physical traits
--at least three behaviors
--at least three personifications, similes or metaphors

If a setting or situation description is used, data could be collected on specific qualities or characteristics that set a certain mood in such places as: a busy city street, a quiet forest glen, an exciting fairgrounds, the middle of the night, a snow storm, anticipation before a test in school. The following things could be "musts" to include in this type of paragraph:

--a detailed description of at least four objects or living things that are in this setting
--at least three personifications, similes or metaphors
--the development of a mood or particular feeling about this place (peaceful, eerie, scary, restless, busy, exciting, dangerous, baffling, friendly, frustrating, etc.)

After students have completed their description in rough draft form, have them proofread and recopy or have typed. All writing should be displayed. Have students illustrate, if desired.

Student Samples

Character Descriptions

She was young with long blonde cascading hair tied back looking quite abit like a horse tail. Her green eyes were sensitive looking, yet dancing excitedly with happiness. She stood there like a princess, her lips poised quivering with fear. She began to run as fast as she could, stumbling, falling always running from what lurked behind her. Her jeans and flowered shirt covered with mud and stickers. It was all over now, she was safe. She placed her clammy, cold and trembling hand over the strong heart beat, trying to control it. She was safe from the thing hiding in the field, an unknown intruder.

By Lisa
Age 9

The man was as tall and gangly as a giraffe and as hairy as a gorilla. They could see his huge muscles bulging like bowling balls from under a shiny black vinyl jacket. He walked with a sailor's rolling gait. His brawny hands reached out and grabbed Jim relentlessly around his neck. In the dim light they could see him shaking old Jim until his teeth rattled.

By Craig
Age 12

Student Sample

Joker

Joker scampered quickly, chasing different cats through the towering green woods and over lush meadow flowers, then slipping on plump red apples that rested on huge beds of green clover. He went swimming in soothing water with laughing children, diving with a belly flop. He also liked to hide out in his favorite, dense scotch broom patches, burying T-bones and forgetting them.

Joker liked sneaking into the huge, ghostly, abandoned, black house, then rocketing out from being scared by a bang of a shutter or the noise from an owl or sometimes a bat waking up from hibernation and stretching its long, numb wings. He would scamper across just-dug molehills, watching gophers popping their heads up like jack-in-the-boxes, to see if their shadows were nearby. The gophers would speed through neighbors just-plowed gardens making the beige-colored dirt, like wavy worms weaving themselves through loose soil.

Joker was a very strangely decorated dog. Usually dogs like Joker have black spots and the rest brown except for a few patches of white around the paws. It was just the opposite with Joker. Except for the white on the paws, he was black with brown spots.

Joker was not a pup but not full grown either. Yellow glittering pupils made Joker look ferocious. Really he wasn't ferocious at all. Joker was very wondrous and always looking for excitement. He often played fetch with the neighborhood kids. He loved the spring season for laying down and watching bees and butterflies zoom and flutter about yellow daisies and mixed red, white, blue and orange tulips and sniffing the sweet aromas of the blooming fields.

One time he was burying a rib in the scotch broom but before he started to burrow he set the bone down. He started to dig a pile of the cold dirt up. Unexpectedly he was shoveling the rooty soil up on top of his bone. When he looked for his bone he couldn't find it. Well, a long time ago Joker had buried a drumstick exactly where he was digging. Joker decided to look in the hole, then he saw a whitish object. He curiously started to claw the earth. All at once he knew what it was--a chicken's drumstick. He didn't know really what to think of it but he was glad he had a bone, so he started to shovel dirt over it.

A week later in the mid-afternoon, while the birds were singing about spring's arrival, Joker was strolling slowly down a rippling path in the thicket of the woods. All of a sudden he heard a low growl in a gigantic green bush. Joker, of course, being an adventurous dog, walked suspiciously toward the strange, low noise and gave a whimper as he approached. On the opposite side there was a ferocious bear that had just awoken from hibernation. They both turned the corner at precisely the same time. Both dark, black snouts met. The bear jumped two feet and Joker five feet off the ground. Joker was running before he even touched the ground. The bear came down with a thud and started to run but the bear didn't go one foot before he tripped over his four huge furry paws and went straight into the bushes which made a loud crackle which scared Joker even a great deal more than before. Joker didn't take any time to find the path. He went right through the bushes with a loud yelp. For three weeks Joker stayed away. As for the bear, I don't know where he took off to.

by Ed, age 9

Setting Descriptions

Winter Memories

It seems a long time ago now, that relentless Old Man Winter left his frosty breath clouding my window. He has not failed to keep us inside our tight houses, warming our backs, hands and feet by the constantly glowing fire.

His impenetrable roof of dripping, gray clouds closes us in even when we're out. Only when by chance, the clouds briefly melt and the see-through blue sky accepts the warming sun, do I think back to a different season time from what seems long past.

Occasionally a moonlit snowfall will brighten our closed-in, outside world. Than other memories roll through my mind of sleigh rides through broad fields, buried so deeply in snow that not even the tallest grass tufts keep their frozen heads uncovered; and the crackling, icy air makes the excited pony move quickly, crisply jerking snow-covered knees just high enough out of the sparkling white powder to plunge them back in, a little ahead.

Memories of Christmas-past invade my private, house-ridden, winter world: anxious planning; last minute wrapping; decorated cookies too quickly disappearing into bellies; guessing what's inside the biggest package and still being surprised; and boisterously singing and eating with new and old relatives.

Much time inside leaves room for more memories but now Christmas really is almost here. It's time to make our small, enclosed homes gracious, cozy, friendly and gay worlds far removed, from dark, unmoving Old Man Winter's wet moods.

(Adult)

The First Snow

Great stately long-fingered statues grace the countryside, their rigid forms standing in military formation. What a contrast they are to the soft delicate white flakes of snow that are just beginning to attach themselves ever so slowly to the branches of these dominating figures. That's the way it starts, that first quiet whisper of a winter snow; the air falls silent and crisp around us as we awake one morning to find that a white blanket has been placed quite precariously over the land and all its inhabitants. What once was barren and gray now has been transformed, and a kind of total elegance reigns. It seems that each year we forget how the coming of that first snow affects us. Could it be that Mother Nature herself has planned just such an event to remind us of the beauty of a season that in the past has brought difficult hardships for man to bear?

(Adult)

Winter Expectations

Winter is blinking lights, shining brighter every moment and laughter growing stronger. Golden bells ringing gorgeous Christmas tunes. Snow sticking to silver ice while Mr. Frost draws pictures in this white carpet. Families sit by fireplaces and warm their toes, while snowmen stand silently in the whispering wind. Everybody places their troubles in the back of their minds and takes their joys and brings them out and waits for Christmas Eve.

by Ed
Age 9

Winter Thoughts

As the snow balls go screaming through the howling wind, and the snowmen stand puffing into their pipes, all the little children (except ones with colds) are busy sliding, skating and playing roughly in the snow. All the Christmas tree lights are small eyes peeking through the windows like little elves. It seems like the mountains are sleeping against the light gray sky, while the sleds go sliding over the wide open plain till after dark.

By Wanda
Age 9

Spring

The first touch of spring's hand comes to the semi-arrid grass. Sweeping over it in the pre-dawn hours of the morning, covering it with tiny dew drops. As light appears winter birds begin their chirps of jubilance that the robins soon will reappear from their trek to the south. The busy hand sweeps over the landscape, causing flowers to burst through the earth with glee and proclaim that spring has arrived. The garden is filled with brilliance and color. Children dart out of the cottages knowing that a fresh season is here by that soft spring touch in the air. The new life fills the villages as its development creates sweet fragrances. Spring is a time of changes. Humans become moody while the flowers and trees dance in the crisp but soft sigh of springtide. The inquisitive fawns poke about the trees as the eye-like knotholes of gnarled tree trunks stare at the view of chipmunks busily scampering about, collecting their winter store. Spring is an inspirational era, of elegance and grace.

by Lisa
Age 11

Spring

Spring comes in with a burst of rain and a sparkle of sunshine. It's the time of growing, flowers bloom in the sun, and drink the rain thirstily. There is the sound of bees buzzing and birds singing. The tree greets the spring with open arms, and lush green leaves. The mother bird watches over her eggs while her nest is cradled by the branches. Animals come out of their deep winter sleep. They feed on the lush green grass and small succulent roots. With the coming of spring so does come the birth of new life creating short tempered mothers and wild males. The breeze turns warm and people shed their heavy winter clothes. This time of year to me means a fresh new start.

By Henning
Age 11

A Spring Day

Dawn awakens a new spring morn. Robins and songbirds arise and open the day with joyous singing. Baby birds chirp in their nests cradled by the friendly trees. Flowers open and smile at the sun. Grass is damp with dew to quench the thirst of a bluebird. Parent birds feed their fledglings with plump worms and insects.

Authors stroll through the woods getting inspiration from the flowery, bursting forest. Thick colored carpets of wild flowers give thoughts for poems, while watching the birds gives the foundations of a story.

Afternoon comes and a warm spring rain sprinkles down on the budding trees like flour sifted lightly into a mixing bowl. Their branches stretch into the sky, welcoming the fresh droplets. Squirrels rush for their nests and cover from the rain, chattering noisily as they jump from tree to tree.

The sun hovers in the sky, waiting for the time to disappear and close the day. Flowers fold, animals go to sleep, and birds settle in their nests. Sunset comes and the forest bids the world good night.

By Lynne
Age 11

Spring

Flowers of spring dance in the frolicking wind while the trees cradle nests of eggs bouncing wildly from the activity of new chicks inside. Sunshine runs throughout the playful grass along with the joyous wind of a sunshiny spring. New buds burst open and books drop from children's hands in the rush to get outside into the sunny meadows. Flowers spring from the ground in sudden aggression. Springtime bounces in to take the place of the long, cold, bleak winter months. All of March, April and May burst forth, revealing all their spring secrets.

These few months, as short as they may seem to be, are about the only time I feel the need to be free. My feet, feeling the high temperature have the impression that they need to get out of the sticky shoes to go barefoot in the greenish fields. As curious newborn creatures of Mother Nature nose their way through the shadowy forest, I feel a part of them as if deep down inside, I had been newly born too.

By Lisa
Age 11

Reflections Upon a Winter Snow

As I look through the milky-white window, everything outside comes alive--snow, trees--everything! Daydreams and remembrances come to my thoughts. As the wind blusters and sweeps the snow in big swirls, and whispers to the trees, I remember how last Christmas felt warm and full of togetherness, and how Stuart took me skiing and we went shooting down the hill! And how we had the most enormous laugh when I lost my balance and turned into a big powder puff of snow. Now the sun is just peeking from behind the clouds and mist. The sparkling snow looks like jewels, and as you look into them, they blur, and look like the sun glistening on a calm, cool ocean. Outside it looks all

dark, and musty. So I just turn around on my stool and think about what to do when I go outside and play in what now looks hidden and mysterious. I think of what it looks like with fog and mist all around. I lie down and think of what Christmas will be like, and how many presents are under the tree, and how many are for me. But I won't look because it will spoil the surprise. I look back up to peek through the window. The fog is gone and the clouds are still up there.

The snow is powdered. The door opens and closes and a figure walks through. Daddy just went outside to gather up the cows and horses. Cre-ee-ch thud, Daddy walks back in, shoulders hunched and shaking snow off his boots and hat. "Glad I got those animals in the barn, they must have been freezing." Looking back outside, the wind started blustering, snow blizzarding and trees swaying and groaning. Daddy comes over and sits by me and comments, "Sure am glad I'm inside!" "Itey, why have you been so quiet?"

I've just been thinking, and looking out the window.

by Catherine
Age 11

FANTASY
(Individual Story About Imaginary Character)

Up to this time students have been asked to complete very short pieces of writing and specified skills have been stressed. These should be reviewed at this point:

--descriptive adjectives
--sentence order
--similes
--personifications
--metaphors
--character description (physical traits, personality traits)
--setting description (mood)

Now students are ready to see if they can apply these in a longer composition. It is important that the teacher lets the students know that he or she will be looking for these things in the story that they are about to write. (If the above list is too many, just point out the two or three things on which you want the children to focus for this story.)

Materials: story on butcher paper
large drawings of two cartoon characters involved in story
large felt pens (one set for instructor)
small black nylon tip pens (one for each child)
water color sets (one for every three children)
white drawing paper
dittoes: "Student Worksheet #1"
"Student Worksheet #2"
"Critique Evaluation Form"

Session #1

Present the pictures of the two cartoon characters. Have story on butcher paper posted nearby. Discuss physical qualities characters have (sharp, spiny, protruding scales, skinny spindly legs) and personality traits or possible behavior they may display (cranky, bad tempered, sly, crafty, greedy, shy, timid, amiable). Have students as a group brainstorm descriptive adjectives to fill blanks in story (at least three or four for each blank). Write these on the butcher paper. Then have students read story in various ways using different words to fill in the blanks. Brainstorm different verbs or action words to take the place of the words in the squares in the story. Add them to the butcher paper. Now, using the data you have brainstormed, have students rewrite the story using their own choice of adjectives and verbs.

Discuss "style" of writing (informal and formal). Point out phrases in the story on the butcher paper that indicate the author's style.

Students now create four cartoon characters of their own using the guidelines of Worksheet #1.

Session #2

Students have now created four possible cartoon characters. Instructor and peers help each child choose the one they feel is the best to become the main character of a story keeping in mind that these characters are not monsters. They should possess certain personality traits (behavior) and distinct physical traits (appearance). The latter should help the character adapt to this environment and the former determines how the character relates to other characters in the story. After choosing a main character, students then fill out Worksheet #2. The physical traits seem to be easy for the children to come up with but double adjectives should be encouraged for specific descriptions: "sharp, spiny scales"; "long, protruding beak"; "bulbous scarlet nose"; "long, spindly legs." Even similes can be suggested: "feathers as soft as a whisper." Personality traits are more difficult and this should be discussed. Talk about "behavior"--how someone acts: quiet, loud, outgoing, shy, boisterous, timid, anxious, frustrated, greedy, agreeable, indifferent, intense, spoiled well-mannered, rude, amiable, easy going, miserly, giving, skeptical, doubtful, relaxed, docile, etc. (Use thesaurus and dictionary.)

When answering the questions on the second part of the worksheet, students should think about the kind of character they have created and how that type of character would behave in certain situations. Have them reread their descriptive adjectives to help set their character in their minds.

Students should now start to develop a story centered around their cartoon character including the following:

--setting (where animal lives)
--description of character: physical traits
personality traits
--adaption to environment (how adapts to surroundings)
--needs for survival (food, shelter)
--friends/enemies
--one adventure including the main character and possibly others

Session #3

Students continue drafting as instructor reads stories with them to help expand words and phrases. To allow instructor to spend time with students individually, as each finishes his or her first draft they enlarge cartoon character on white drawing paper and paint with water colors using just three or four related colors (blues, greens, yellows or reds, oranges, yellows). After paint dries have students go over all details with small-point black Flair pen. Have student leave eyes black and white so that they stand out. No bloodshot eyes!

This art activity gives the instructor time to help students individually edit their stories and gives the students a chance to better visualize their main character.

Activity can stop here with posting of finished stories with illustration or if the students are ready, instructor can follow up with the activity below on advanced editing skills.

Have a few or all of the stories typed (triple-spaced) and make three Xeroxed copies of each. Then have each student edit three other students' compositions using the Critique Evaluation Form and the colored Flair pens. Then have the edited copies returned to their authors. Each student then edits his own story using some or all of the suggestions given. Not all suggestions have to be taken but if the same change appears on all three copies, it should definitely be considered. Then students turn in final copy of story along with edited copies completed by peers.

MOTIVATIONAL STORY
(to be printed on butcher paper and to be developed orally with total group)

The _____ [lives] in the _____

_____ _____ Ezeezee

Forest. He is an extremely _____ and

_____ animal and [eats] _____

_____ and sometimes, just sometimes mind you, a small

amount of _____ _____ for

variety.

Our friend the _____ has a very bad

_____ if you catch him at the wrong moment. He is

_____, _____ and

_____ and you had best beware when approaching him with-

out warning! The _____ is really very _____

and has hardly any friends. He stays to himself most of the time except when he

[comes out] to dig up an occasional _____

_____ or two. Don't be [mislead] by his

_____ _____ smile.

You could be on his menu for dinner!

_____ if you catch him at the wrong moment. He is

_____

_____

_____

_____, _____ and _____

_____, _____ _____

_____, _____ _____

_____, _____ _____

and you had best beware when approaching him without warning! The

_____ is really very _____ and has

_____ _____

_____ _____

_____ _____

hardly any friends. He stays to himself most of the time except when he comes out to dig up an occasional _____ _____

_____ _____

_____ _____

_____ _____

or two. Don't be mislead by his _____

_____

_____

_____

_____ smile. You could be on his menu for dinner!

_____

_____

_____

	Wide surprised eyes	Slanty thin eyes	Snout	Fat legs	Skinny legs	Claws	Chubby feet	Slender feet	Paws	Wings	Spikes	Scales	Feathers	Hairs	Teeth	Fangs	Toes	Beaks
Wild zoon		1	1	4		4	4				14	30			8	1		
Nab		2			2		2			1				2		2	8	
Ziffle	1				2			2		1				3	1			1

Name_____

Below make a list of adjectives that describe both the physical traits and personality traits of your main character.

Physical Traits	Personality Traits

Answer the following questions about your main character:

Where is his habitat?_____

_____

_____

_____

_____

How does he live?_____

_____

_____

_____

_____

_____

Who are his friends?_____

_____

_____

_____

_____

Who are his enemies?_____

_____

_____

_____

_____

What are some of his unusual habits?_____

_____

_____

_____

_____

_____

What are his needs for survival (food, shelter, comforts)?_____

_____

_____

_____

_____

_____

_____

Student Sample

The Zoon's First Friend

The wild zoon is a very unusual animal. He resides in the dark, slimy, swampy, foggy Ezeezee Forest.

He is awfully big and extremely cunning. He has dark green scaly skin, narrow glowing eyes, sharp claws, a very long nose and protruding pointed teeth.

He will devour anything, even humans.

He has a friendly smile and that's how he gets most of his food.

Harold the wild Zoon is his name.

Harold has a very bad temper; he throws fits, stomps his feet, and growls at the slightest problem.

One day he saw a human walking though the Forest.

So he ran back and put on his suit (it was purple with yellow polk-a-dots) and his friendly smile, and hoped that the human would come over and ask directions.

But when the human saw Harold he ran and cried for help. The Zoon was angry and said, "Oh rats! I'll get 'em next time."

The next day he cleaned up his dark, moist, gloomy cave so maybe if anybody came walking through, they wouldn't know he wanted to catch them.

Just then a human came into his territory, calling for help. Harold who was very cunning, ran back to his wardrobe and put on his suit and his friendly smile, hoping that the human would see him. But it was so dark and foggy that the human walked right on by.

The next day Harold was eating a clump of muddy swamp grass. Just then he spotted a rabbit. He put on his friendly smile and suit and the rabbit walked right into his trap. The zoon was so happy he bounced around like a happy bunny rabbit.

In the back of the cave Harold had some water boiling in a big black kettle. He got the rabbit to sit down at the table, slowly he went back to slice up a clump of muddy swamp grass and a few pieces of old, soggy carrots, and some skunk cabbage to put in the stew. Just then the rabbit called for him. Harold went out, but only this time to catch him. The rabbit began to run around the cave frantically. The zoon caught him. He took him back to the kettle....he was just about to drop him in when....the rabbit started making out a will, he was crying and talking about his family. It touched the zoon's small teeny heart. Harold said, "All right! I'll let you go if you don't tell anyone I let you go." The rabbit said, "All right," and thanked him. But Harold wanted to know more about the rabbit. The rabbit said his name was George, and he had three young children. Their names were Jr., 5 years old (he liked to read books), Gertrude, 3 years old (she liked to draw) and Abeline, 2 years old. They are all sort of chubby and plump. His wife's name was Judy, who was very thin and beautiful with long sleek ears. They lived in the Swamp of Peace.

Harold forgetting that he was supposed to be mean said "I'm quite lonely and it would be nice if your family could come and visit. George said, "All right."

And that's how Harold made his first friend.

ADVENTURE
(Group Story Using Sound Effects)

In this activity students work together cooperatively in groups of three or four to create a long 3-4 page story including the use of sound effects.

Materials: record player
tape recorder with microphone
record, "Sound Effects"
butcher paper (2 sheets, 3-4 feet long for every 3 children--
use one set for critique at end of lesson)
felt pens (large), one for each child
dittoes: "Story Development"
"Critique Form"

Session #1

As a total group, students listen to "Sound Effects" record, sides 1, 3, and 5, from "Write to Communicate" series. Students are divided into groups of two or three with one piece of butcher paper for each group and felt pens. As they listen to record they jot down possible titles to stories that the sounds suggest. (Could have them just list sounds they think they hear. First idea is for a more sophisticated level.) Have them print or write words at least one-half inch high so that sheets of butcher paper can be shared with the rest of class (posted in room). After each group of "effects" are presented (there are three), if desired. Discuss how a musical theme is used before after and during a TV or radio show ("Sound Effects" record, side 3). Talk about what a "musical bridge" is.

Now in their groups with the information on the sheets of butcher paper, students decide what sound effects and musical themes they want to use in a written composition. They also choose a title for their story from the ones they have brainstormed or combine one or two to form a new one they all agree on. Each group at a time is given the record and player so that they can review sound effects again to decide which ones they want to use or combine. (It is better if groups can go into a separate room or area to review record so as not to disturb others.) Each group starts to draft their story inserting, in parenthesis ( ), the sound effects as they will occur. Student use the following guidelines for developing their draft:

Setting--(environment descriptive adjectives, personifications, similes, prepositional phrases
Characters--(physical traits, personality traits) descriptive adjectives, personifications, similes
Adventure--(action-characters becoming involved in action--responding according to their personality traits)
Climax--highest point of action (near the end)
Ending--bringing action to a close gently or abruptly

Session #2

Students continue to develop draft (approximately four pages long, one side each) as instructor reviews each one and discusses possible additions, revisions and deletions.

Instructor needs to read each story and help students insert descriptive language where needed to expand sentences and paragraphs (editing process), check to be sure that character descriptions include personality traits as well as physical traits, and that adventure builds to a climax.

Session #4

Students prepare to make first tape. Need time to practice their presentation orally first before actual recording. Also need separate room to do this, one group at a time with tape recorder, microphone, record player, and "Sound Effects" record. As each group tapes, other can finish writing if necessary or start new assignment with instructor. It is important that groups not taping are actively involved in another activity or a quiet lesson and not listening to others' performance at this time. Each group makes a final written copy of edited story as appears on tape. These are Xeroxed so that each child in the group has a copy with all authors' names included.

Follow-Up (Day 4)

Students listen to all presentations and each individual records on a critique form positive points of each and things that need improvement. After each tape, instructor uses large sheet of butcher paper and felt pen to record responses from total class.

Tape #1	
Good Points	Needs Improvement
	P P W P P W P

After responses are recorded each is marked as to whether the "Needs Improvement" comments refer to a performance improvement, "P" (use of equipment), or an actual writing improvement, "W" (quality of composition).

These can be used now or at a later time to make a new recording of same material edited according to comments or write an entire new story to record. It is probably a better idea to wait a while, then let students critique their own again and edit and record. Keep class critique (butcher paper) to compare to critique of second taping. It is an interesting idea to have students do these at beginning, middle, and end of the year to see growth both on writing skills as well as oral interpretation skills.

Student tapes can be given to other classes to listen to in their present form or retaped with one or two students as moderators to tie stories together as a radio program.

CREATING COMPOSITION
(Student Exercises)

The following activities can be used to help students become familiar with the various types of poetry and free verse forms. Each one is basically an exercise when a piece of writing has been reproduced leaving out some of the major sections that determine the main idea or outcome of the composition. It is really just a skeleton around which the students can build a writing of their own. More activities of this type can be developed by taking poems from books such as Reflections on a Gift of Watermelon Pickle (Dunning, Lueders and Smith) and reproducing just certain lines or sections, leaving those blank that the teacher wishes to emphasize or have the students develop.

_____

Around the curves the adventurers did travel,

On a narrow road all _____.

In the long canyon _____ and _____,

From a lone treetop _____.

Feathered red, _____,

Winging from a _____.

We startled her from _____,

Hence to the air she did _____.

_____ long, harsh and screaming cry,

She watched _____ with a wary eye.

_____ did soar and beat,

_____.

Through camera and scope we did peer,

_____.

_____,

To watch her slowly _____.

That beautiful bird sitting _____,

Was the great and magnificent _____.

Student Sample

A Red Target

Around the curves the adventurers did travel,
On a narrow road all bumpy with gravel.

In the long canyon bouldered and weathered,
From a lone treetop all torn and tattered.

Feathered red, she was gliding towards a cliff,
Winging from a long, narrow precipice.

We startled her from hunting small game,
Hence from the air she went, her eyes aflame,

Voicing a harsh and screaming cry,
She watched us observe with a wary eye.

Her glistening wings did soar and beat,
While she threatened us with long, sharp, clawed feet.

Through camera and scope we did peer,
In hopes to get a great shot near.

At last we sighted a hill of brown,
And watched her slowly settling down.

That beautiful bird sitting still on a nest,
Was the great and magnificent red hawk's best.

By Lynne
Age 11

The _____

It all happened in the _____

In a _____ lonely place

It all happened in the _____

Like a _____

It all happened in the _____

Slow and sudden; it happened _____

It all happened in the _____

_____and haunting like a _____

It all happened in the _____

I knew I was _____

It all happened in _____

The _____ and _____

It all happened in the _____

While _____

It all happened in _____

While _____ in the _____

It all happened in the _____

What a _____

It all happened in the _____

I feel _____

It all happened in the _____

Or was it only _____

It all happened in the _____

Or can it be _____

Student Sample

The Gun Fight

It all happened in the twitch of a finger
In a rugged and very lonely place.
It all happened in the twitch of a finger,
Like a storm with thunder and lightening.

It all happened in the twitch of a finger,
Slow and sudden; it happened as they got on each other's nerves.
It all happened in the twitch of a finger,
The shot rang out haunting like the presence of a ghost
  echoing through town.

It all happened in the twitch of a finger,
I knew I was a goner, but could not back off.
It all happened in a twitch of a finger,
The gunfire was loud, and stunned the dead town.

It all happened in the twitch of a finger,
While silence was golden.
It all happened in the twitch of a finger,
While the wind blew and dust rose in the mid of day.

It all happened in the twitch of a finger,
What a match-up I knew I would lose.
It all happened in the twitch of a finger,
I feel the sweat running down my face.

It all happened in the twitch of a finger,
Or was it only a scary dream?
It all happened in the twitch of a finger,
Or can it be so very true?

By Henning
Age 11

CREATING COMPOSITION

Inspiration

Whenever I'm blue

I dream of _____ and then life

_____

_____ (personification or simile)

The Circle

I'd like to be a circle. Never starting, never ending. _____

_____

_____

_____

I'd like to be a circle...a circle of _____.

Student Sample

The Circle

I'd like to be a circle,
Never starting, never ending,
Spinning through space,
Touching everywhere,
Spreading joy like mustard on rye.
I'd like to be a circle....
A circle of love.

By Katie
Age 10

Come Darkness

Spread over _____,

For night has _____

And in the night

The _____

And the trees _____

_____

And when all settles down

Everything _____

And in the sky

A _____

Come _____

Candy

Candy causes _____

_____

If you get a cavity

You shouldn't _____

_____ to the dentist

He'll drill _____

But by then the candy cavity

Is _____.

Student Sample

Come Darkness

Spread over the wind-swept plains,
For night has calmed the fierce gusts
And in the night
The flatlands yield night callers
And the trees in the extreme distance rustle,
Creating faint sounds from afar.
And when all settles down
Everything is not yet silent, but motionless,
And in the sky
A faultless moon appears, shimmering.
Come darkness! Relieve the burdens of the day!

By Mary
Age 10

CREATING COMPOSITION

Life

Childhood is _____

Adulthood, _____

_____, winter tears

_____, summer with excited shouts

_____, _____, _____, _____

All in a lifetime

Growing, feeling, knowing _____

_____, mysterious moments

Crime, pollution, _____ and _____

_____

Learning, teaching, _____ and _____

_____, _____

That's life!

Beauty and Man the Beast

A golden drop of dew,

Touches green grass _____,

A dragonfly floats _____,

Pays no mind to the _____.

_____ against a sky serene,

Rises out of a sea of _____.

The strife of man is never _____.

_____?

Student Samples

Life

Childhood is the golden time of one's life,
Adulthood, a somewhat tarnished struggle.
Autumn comes with dread, winter tears,
Spring with happiness, summer with excited shouts.
Dread, sadness, happiness, joy,
All in a lifetime.
Growing, feeling, knowing, learning, all come in
Experiencing exciting, mysterious moments.
Crime, pollution, murder, and cheating
Are all part of the struggle to survive.
Learning, teaching, forgetting, remembering and forgiving
Sometimes good, sometimes for the worst.
That's life!

By Lynne
Age 11

Beauty and Man the Beast

A golden drop of dew,
Touches green grass with perfection of new-fallen snow.
A dragonfly floats in the early morning hours,
Pays no mind to the rapidly rising sun.
The orb of day mounting against a sky serene,
Rises out of a sea of obscure cloudiness.
The strife of man is never ending--always hovering like
smog over the city.
Will this continue in a guilty world?

By Lisa
Age 12

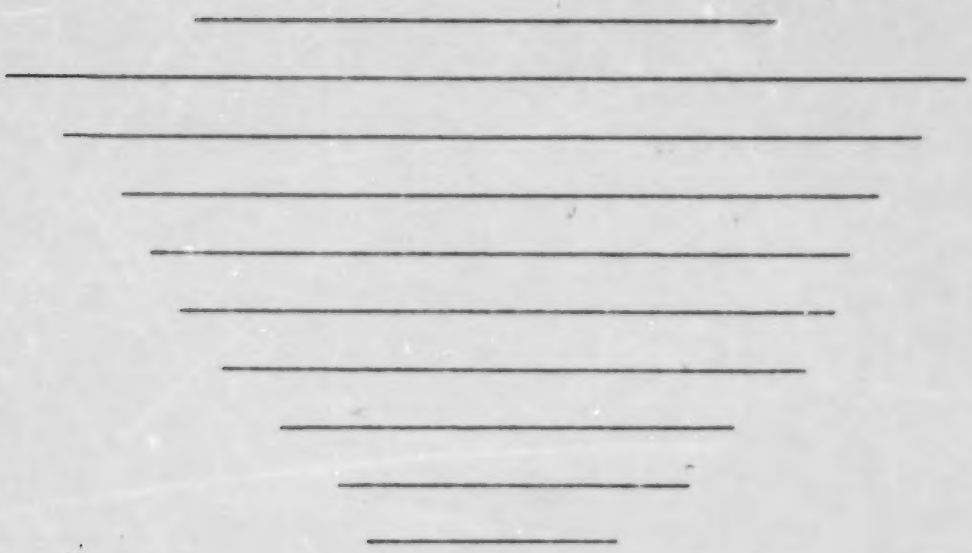
CREATING COMPOSITION

Concrete Poem

Some

thing grows

and grows until



Memories

As a child he was _____

Now as an old man _____

He remembers the days when _____

In his home country where _____

_____ whom he yearns

Is back in a dark mind blackened _____

_____ as best he could

Yet he dies unknown and completely misunderstood.

Student Samples

Some
thing grows
and grows until
it's taller than the windowsill.
Reaching, stretching
towards the sun.
Growing till the
day's work's done.
Privately aggressing
drowned in sunshine.
That plant on the windowsill
is still all mine.

By Lisa
Age 9

Memories

As a child he was playful, brave and full of fun
Now as an old man he was lonely, he's the only one.

He remembers the days when he could walk straight and tall
In his home country where he was the best of them all

His once beautiful wife for whom he yearns
Is back in a dark mind blackened and crowded by concerns.

He tried to say how it was as best he could
Yet he died unknown and completely misunderstood.

By Lynne
Age 11

POEMS THAT RHYME

Beginning activities for students to use before writing poetry that rhymes.

SEA

_____ jade

_____ shade

_____ reflection

_____ direction

THE LITTLE FOXES

_____ sound

_____ underground

_____ blow

_____ snow

_____ alarm

_____ harm

_____ rain

_____ slain

ELEPHANTS

_____ mellow

_____ bellow

_____ stride

_____ side

_____ trumpet

_____ bump it

_____ bold

_____ told

APARTMENT HOUSE

_____ lives

_____ hives

_____ comb

_____ home

THE TOASTER

_____ red

_____ bread

_____ one

_____ done

BUILDING A SKYSCRAPER

_____ skin

_____ din

_____ rise

_____ demise

TALL GRASS

_____ sea

_____ knee

_____ higher

_____ fire

FALSE TEETH

_____ fine

_____ shine

_____ twirls

_____ pearls

_____ born

_____ corn

_____ together

_____ weather

_____ supper

_____ upper

_____ teem

_____ dream

_____ misers

_____ incisors

THE MIGHTY COUGAR

_____ prowl

_____ scowl

_____ slack

_____ back

_____ prey

_____ way

_____ proud

_____ aloud

THE INSECT

_____ nail

_____ frail

_____ finger

_____ linger

_____ transparent wings

_____ things

_____ stay

_____ away

THE CROW

_____ white

_____ night

_____ bunched

_____ bunch

_____ brittle

_____ little

_____ corn

_____ forlorn

One Stanzas

CHANGES

_____ still

_____ will

_____ small

_____ all

LOST

_____ unending

_____ mending

_____ bare

_____ there

GRASS

_____ mowing

_____ growing

_____ rut

_____ haircut

AVALANCHE

_____ peak

_____ bleak

_____ high

_____ by

_____ ears

_____ fears

_____ ground

_____ bound

_____ snow

_____ below

_____ air

_____ bare

_____ path

_____ wrath

_____ rage

_____ cage

Student Sample

The Avalanche

One morning on an icy peak,
When the world around was tranquil and bleak,
There came a rumbling from up high,
As an icy wind went hurrying by.

The deer and rabbits pricked their ears,
When a crumbling snowfield assured their fears,
The snow was melting off the ground,
When that over-laden snowfield started to bound.

It leapt and lunged all over the snow,
Persisting toward the valley below,
It tumbled and tossed all through the air,
Leaving in its formidable track a once beautiful
hillside now gouged and bare.

A village below lay in its path,
Unsuspecting of its ascending wrath,
The avalanche now flung its rage,
Like a mammoth white lion released from its cage.

The hillside now lies still and bare,
But feelings of destruction hang heavy in the air.

By Jennifer
Age 12

Student Sample

Avalanche

High upon a snow-capped peak,
Faster it falls at every creak.
Snow is thundering from the sky,
Running, running by and by.

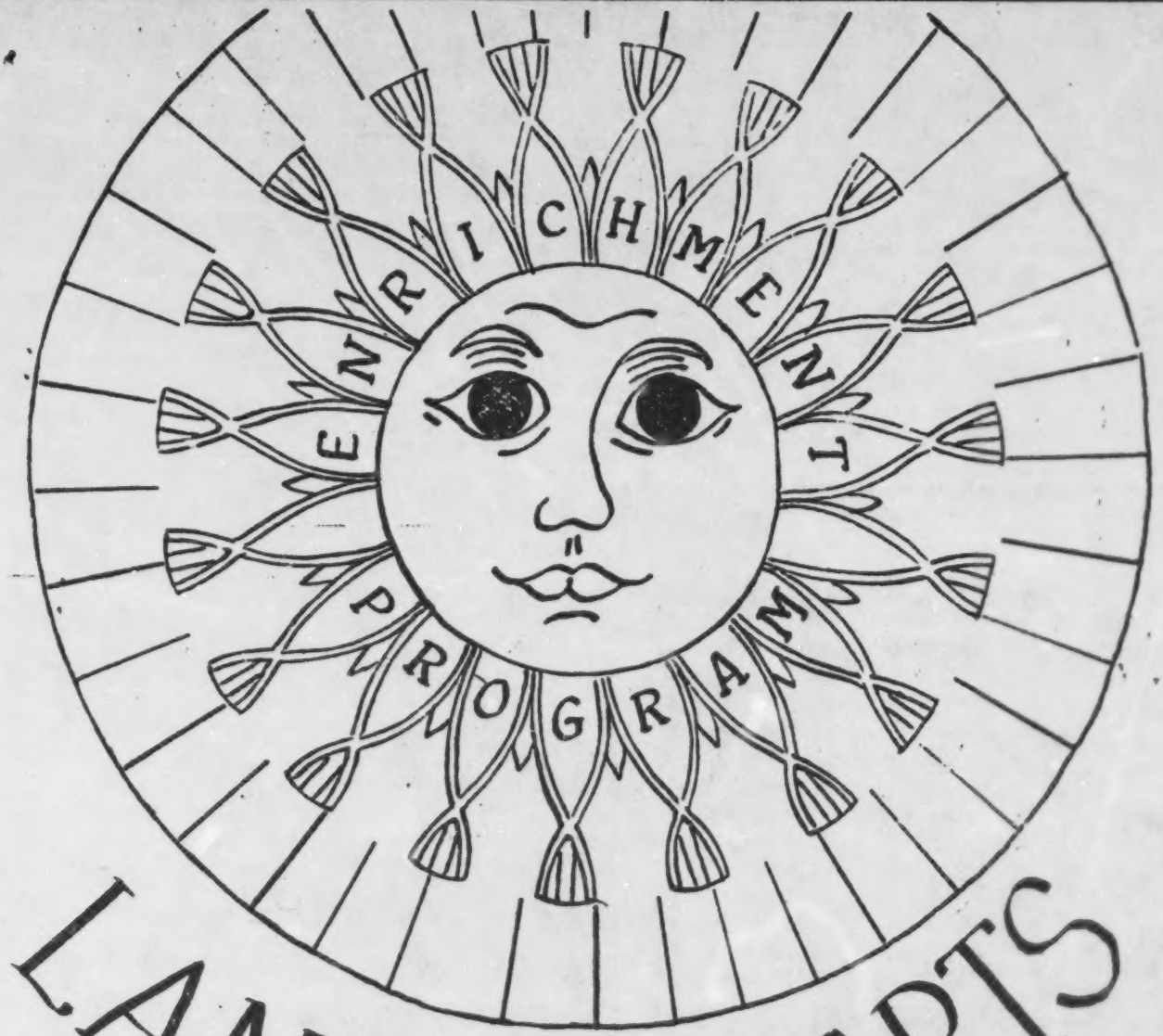
Ringing and thundering in their ears.
Bringing out the worst of all our fears.
Lying praying on the ground,
This home is yours, I'm heaven bound.

On the mountain covered with snow,
Frightened people there below.
Danger is brewing in the air
Avalanche cries are everywhere.

Snow is falling in its path,
They can hear the sounds of wrath
Tormented people run terrified with rage,
As snow tumbles like blowing sage.

High upon a snow-capped peak,
Faster falls the avalanche with every creak
Snow is thundering from the sky,
Running, running by and by.

By Kathy
Age 10



LANGUAGE ARTS

NEWBERY AWARD WINNING BOOKS

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Developed by
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NEWBERY AWARD STUDENT STUDY SHEETS

The following are a group of student study sheets that accompany many of the Newbery Award winning books, including the 1976 addition. The following books have been the most popular among 4th, 5th, and 6th grade students:

A Wrinkle in Time, by Madeleine L'Engle

Rabbit Hill, by Robert Lawson

The Witch of Blackbird Pond, by Elizabeth George Speare

The 24 Balloons, by William Pine DuBois

Island of the Blue Dolphins, by Scott O'Dell

Julie and the Wolves, by George Jean Craighead

The White Stag, by Kate Seredy

From the Mixed-Up Files of Mrs. Basil E. Frankweiter, by E. L. Konigsburg

Tales From Silver Lands, by Charles J. Finger

Shadow of a Bull, by Maia Wojcuchowska

Call it Courage, by Armstrong Sperry

Mrs. Frisby and the Rats of NIMH, by Robert C. O'Brien

Up a Road Slowly, by Irene Hunt

The Summer of the Swans, by Betsy Byars

King of the Wind, by Marguerite Henry

The Slave Dancer, by Eros Keith

The Grey King, by Susan Cooper

Students have had experience with the "elements" of a short story: setting, characterization, plot and theme. At this time they now need to see how published authors develop these in a children's book, especially in some of the books that they really enjoy reading.

The chart on the next page should be made out of butcher paper and posted in the room (each rectangular section under the headings should be at least 9" x 12"). The headings should be discussed so that students know what to look for when reading.

Title -- a catchy and unusual word or group of words which gets the reader's attention and makes them want to open the book cover to investigate its contents.

Author -- person or persons who wrote or compiled the material in a book.

Date of Publication -- year in which a book was written. This is really important when comparing topic and author's style. The type of subject matter dealt with in a book is a direct reflection of the interests and major issues in society at that particular time in history.

Protagonist -- "the good guy", person or element in the story that helps to create a feeling of understanding, security and peace among the characters.

Antagonist -- "the bad guy," person or element in the story that helps to create conflict among the characters.

Setting -- description of the area where the story takes place, describing in such a way as to create a picture of that place in the reader's mind.

Plot -- the main body of the story where the action takes place. During this time there is usually some sort of conflict between the characters; a series of events which builds to a climax.

Climax -- the point in the story where the action builds to a level where a "revelation" or "understanding" is realized by the characters; where, from then on there is an attempt to resolve that conflict.

Anti-Climax -- a kind of "false climax" where the actions build to a point where "something is discovered" but not "totally revealed" as in the real "climax".

Theme -- the subject or topic of the story....a message the reader gets from a story, novel, or another piece of literature.

or

(Main Idea) -- the problem presented in the story....a message the reader gets from a story one paragraph or page in length.

Author's Style -- the type of writing an author uses to hold the interest of the reader and to create a certain mood. Some styles are directed to a special age group: primary, intermediate, teenage, adult.

ELEMENTS OF A NOVEL

Title	Author	Date of Publication	Protagonist	Antagonist	Setting	Plot (Conflict)	Climax	Anti-Climax	Theme or Main Idea	Author's Style

Students then, in groups of three, choose a Newbery Award winning book and read it on their own*. When finished with their book, have the students fill in the chart working together. Then provide each student with a study sheet pertaining to his/her book. Have each group complete these study sheets together. They are to repeat the same procedure using two or three different books in several different groups of three. Follow up with a discussion of the data collected on the large charts. Talk about differences of theme and content according to the date written (1943 versus 1976). Discuss differences in author's style, plot and theme. Students can read as many books as desired.

After each child has read from two to six books the following activity can be introduced:

Blueberry Award Winner Activity

Have each student write his or her own book, including the elements of a novel, listed on the chart--emphasize development of their own style of writing. They must describe in detail what kind of imagery, conflict, plot, theme, etc. to use and whether or not they want to use dialogue, illustrations, or designing a cover. After redrafting, editing, and proofreading several times and producing a final copy, they may bind them. Then, according to the criterion used for choosing the Blueberry Award winners, select winner from their books. The students may want to give some copies to their school library or teachers to share with others.

*In order to acquire a collection of the books, the following funding sources are possibilities:

1. School budget--purchase paperbacks
2. Loans--school, public and college libraries
3. Intermediate school district--resources

Purchase or collect at least five copies of each book used to facilitate children working together in groups to review and discuss them.

ESEA Title III
Enrichment
Language Arts

Name_____

Date_____

A WRINKLE IN TIME
(Student Worksheet)

1. Explain Meg Murry's unhappiness in chapter 1. _____

_____

_____

_____

_____

2. The words "Meg flushed with rage" appears on page 39. What is meant by this?

_____

_____

_____

3. The last paragraph on page 42 gives a full description of a haunted house. Read the paragraph which continues on page 43 and rewrite the description, changing it from a haunted house to a gingerbread house.

_____

_____

_____

_____

_____

_____

_____

4. Would you consider Mrs. Who (who is mentioned in chapter 2) to be bilingual?

_____

5. What does the word bilingual mean? _____

_____

6. Page 55, paragraph 2 describes what Meg and the twins saw Calvin eat when he came for supper. Expand the menu below:

Calvin ate five _____ bowls of _____ stew, three _____ saucers of _____ Jello and a dozen _____ cookies.

7. What was "the Black Thing" mentioned in chapter 4? _____

8. On page 78, Mrs. Whatsit is described as transforming into something else. What?

9. Who were Mrs. Whatsit, Mrs. Who and Mrs. Which? _____

10. Page 89, paragraph 1 fully describes a field. Rewrite the paragraph, changing each adjective to the opposite of what is inthe book.

11. The word "tesseract" is mentioned throughout the book. What does it mean?

12. The word "nondescript" appears on page 140. What does the word mean?

13. Meg had been searching for her father throughout the story. Where did she find him?

14. Did Meg's unhappiness change at all in the course of the book? Explain your answer.

15. List two points you liked about the story and two points you didn't like.

LIKED	DIDN'T LIKE
1)	1)
2)	2)

ESEA Title III
Enrichment
Language Arts

Name_____

Date_____

JULIE OF THE WOLVES
(Student Worksheet)

1. Complete this paragraph describing Julie's life with Aunt Martha in town, pages 84-104). Use your own words based on what you've read.

   "Julie felt _____.

   All her activities were _____.

   She (use verbs to describe activities and write a sentence which summarizes or supports the content of the paragraph you've just written_

   _____

   _____

   _____

2. Read the last paragraph on page 121. Kapugen told Julie a story and gave his interpretation of "why" the wolves acted as they did. What might have been another reason? Can you put your reason in terms of a human behavior? Such as the moral of the story is...

   _____

   _____

3. Read paragraph four on pages 76-77. Then read page 94. Which scene does the author describe more vividly, the first or second? Give three reasons for your choice.

   _____

   _____

   _____

   _____

4. What was Julie's father's advice to her about "fear?"

   _____

   _____

   _____

5. On page 132 the author uses adverbs to describe the action of three characters. How many can you find?

   a) Miyox

   b) Bear

   c) Wolves

6. On page 141, paragraph 3, find and write the sentence which contains a metaphor.

7. Rewrite the above sentence using a different metaphor. Make sure it "fits" the rest of the paragraph.

8. Does the author emphasize character, environment, or plot? Give your reasons and support them.

9. Read pages 168 to 170. The author has presented the thesis (the idea around which the story is written) that Kapugen, Miyox's father was "dead to her." What does that mean since he was still alive?

). After reading the plan that Miyox had for her life on page 169, were you surprised that she turned away from it on page 170? The author developed the character of Myox. Can you find a paragraph in the book that indicates that Miyox will make a decision in favor of being "modern."

Yes ☐ If yes, show page number.

No ☐

1. Write down:
two things or more you like about the story,

two things you didn't like about the story.

ESEA Title III
Language Arts

Name_____

Date_____

SOUNDER
(Student Worksheet)

1. Rearrange these sentences, by numbering, into an order that would creat a good opening paragraph.

_____ The dim light from the cabin window cast long equal shadows from man to post.

_____ The roof sagged from the two rough posts which held it, almost closing the gap between his head and the rafters.

_____ A tall man stood at the edge of the porch.

_____ He ran his fingers back and forth over the broad crown of the head of a coon dog named Sounder.

_____ A boy stood nearby shivering in the cold October wind.

2. How does the author set the mood for this story in this beginning paragraph?

_____

_____

_____

_____

3. From this first paragraph, would you say that the author is emphasizing environment, action or character?

_____

4. Does this paragraph tell you anything about the people? If so, what?

_____

_____

_____

5. Find the simile found on page 19.

_____

_____

6. Complete the following paragraph, using your own descriptive words and phrases. When finished, compare your words with those of the author's on page 35.

In the _____ the boy's mother did not cook

_____ for breakfast. The _____ was

6. (Continued)

on the _____ table, but she did not _____.

Everybody had _____. There was still a

_____ smell of _____, but the boy missed

the _____ as he stood warming himself.

7. Reread each chapter beginning. Tell whether they emphasize environment, action or character.

1)_____ 5)_____

2)_____ 6)_____

3)_____ 7)_____

4)_____ 8)_____

8. What simile does the author use on page 82 to help describe the wind and the pines?

_____

_____

9. When the boy went on his long journey, for whom, or what, was he looking?

_____

_____

10. On page 19 the author describes the surrounding area as it would appear in early fall. Rewrite this page and describe the road, land, etc.....as if it were April. Use as many descriptive adjectives as you can.

_____

_____

_____

_____

_____

_____

_____

_____

_____

11. Loneliness is a feeling described throughout the story. Using one or two similes, describe loneliness in your own words.

12. Write a character description of one of the characters in this book. Include personality traits, physical characteristics and behavior traits.

13. Did you like this book? Why or why not?

14. The father in this story committed a crime and was sent to jail.

a) What was his crime?

b) Why did he do it?

c) If you were he, what would you have done?

15. On page 90 the boy began to read the story "Cruelty", but the words were "too new and strange" for him to understand. How would you rewrite the story so he might have understood it?

ESEA Title III
Language Arts

Name_____

Date_____

ISLAND OF THE BLUE DOLPHIN
(Student Worksheet)

1. Rearrange these sentences, by numbering, into an order that would create a good opening paragraph.

   _____ At first it seemed like a small shell afloat on the sea.

   _____ A red ship with two red sails.

   _____ I remember the day the Aleut ship came to our island.

   _____ Then it grew larger and was a gull with folded wings.

2. What does the above paragraph tell you about the story?

   _____

   _____

   _____

   _____

3. After reading the last paragraph on page 5, list the three names used for the main character of the book.

   1)_____

   2)_____

   3)_____

4. In the beginning of the story, Karana is not alone on the island. What happened to change this?

   _____

   _____

   _____

5. What type of "beginning technique" was used by the author?

   _____

6. Complete the paragraph below using descriptive words and phrases. When finished, see how your words match those of the author's by referring to page 49, paragraph 3.

It was a morning of _____ and the sound of _____ the shore. I had never noticed before how _____ the village was. _____ crept in and out of the _____ huts. It made shapes as it _____ and they reminded me of _____ who were gone. The _____ of the surf seemed to be _____.

7. Read page 10 and list what you have learned about the first visitors to the island.

_____

_____

_____

_____

8. Find a personification in the first paragraph on page 105.

_____

_____

9. Reread each chapter beginning. Tell whether they emphasize environment, action or character.

1)_____ 10)_____

2)_____ 11)_____

3)_____ 12)_____

4)_____ 13)_____

5)_____ 14)_____

6)_____ 15)_____

7)_____ 16)_____

8)_____ 17)_____

9)_____ 18)_____

9. (Continued)

19)_____ 25)_____

20)_____ 26)_____

21)_____ 27)_____

22)_____ 28)_____

23)_____ 29)_____

24)_____

10. Page 64 tells of Karana's attempt to leave the island. What developed to make her give up and go back to the island?

_____

_____

_____

11. What was Karana's biggest fear while on the island?

_____

12. How did she protect herself from this danger? (Page 74)

_____

_____

13. Throughout the story, Karana describes the many different moods of the sea. Using descriptive adjectives and phrases, describe two moods the sea could have.

1)_____

_____

_____

2)_____

_____

_____

14. In the last pages of the book, it is learned that, in real life, a person actually did live alone on an island for a long period of time. Imagine yourself alone on an island. Using imagery, describe your island.

ESEA Title III
Language Arts

Name_____

Date_____

MRS. FRISBY AND THE RATS OF NIMH
(Student Worksheet)

1. Rearrange these sentences, by numbering, into an order that would create a good opening paragraph.

_____ In the soft earth of a bean, potato, black-eyed pea and asparagus patch there is plenty of food left over for mice after the human crop has been gathered.

_____ Mrs. Frisby, the head of a family of field mice, lived in an underground house in the vegetable garden of a farmer named Mr. Fitzgibbon.

_____ It was a winter house, such as some field mice move to when food becomes too scarce, and the living too hard in the woods and pastures.

1) What does this paragraph tell you about field mice?

_____

_____

2) Why do you think Mrs. Frisby and her family live where they do?

_____

_____

3) Does this paragraph give you any hints about this story?

_____

2. Complete this paragraph with your own descriptive words and phrases.

In a few more minutes the hall widened _____ into a _____. Here the lights were _____; at the far end, Mrs. Frisby could see, the _____ tunnel _____ and looked as if _____. Was this, then, their destination, the _____ hall of the rats? But if so, where were _____--not even a _____ of furniture.

"A storeroom" said Justin.

3. Find paragraph 5 on page 51. List six ways the author describes the owl's home (not the nest).

1)_____ 4)_____

2)_____ 5)_____

3)_____ 6)_____

List the two similes found within this paragraph.

1)_____

2)_____

4. Page 45, 1st paragraph.
Find a personification and write it below.

_____

Now rewrite the personification to express a different mood on the same topic.

_____

_____

_____

5. Write a character description of one of the characters in this book. Include personality traits, physical characteristics and behavior traits.

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

5. (Continued)

6. Which element of this story (plot, characters, conflict, or setting) does Mr. O'Brien emphasize. Explain your answer.

7. There are two stories within this book. What are they?

1)

2)

Put a ✓ beside the plot that you think is most important. Tell me why you chose the one you did.

Why did the rats want to escape from the laboratory?

Why did they wish to move from under the rosebush?

7. (Continued)

Relate the 1st paragraph on page 24 to the rest of the story.

Using all that you know from the book, can you guess at what the initials N.I.M.H. represent?

N_____ I_____ M_____ H_____

8. Who is the narrator in the chapter "A Lesson in Reading" on page 120?

9. Pretend you are Timothy and retell the whole story. Remember not to include the parts that Timothy did not know.

9. (Continued)

Name _____

Date _____

CALL IT COURAGE
(Student Worksheet)

1. Rearrange these sentences, by numbering, into an order that would create a good opening paragraph.

_____ But even today the people of Hikueru sing this story in their chants and tell it over the evening fires.

_____ It is the story of Mafatu, the Boy Who Was Afraid.

_____ It happened many years ago, before the traders and missionaries first came into the South Seas, while the Polynesians were still great in numbers and fierce of heart.

1) What do you already know about this story from reading the paragraph above?

_____, _____

_____, _____

_____, _____

2) Where is the setting of the story? _____

When? _____

3) What "beginning technique" is used by Mr. Sperry? _____

_____

_____

_____

2. Complete the paragraph below using descriptive words and phrases.

By the time Mafatu reached the _____ he was _____ and his leg _____ with pain. He lay down _____ upon the _____ rock and watched _____ goats _____ from peak to peak _____ _____ and heard their _____ in the _____ air. When he _____ _____ he sat up and look about. The plateau appeared to _____. From his _____ the boy

could see its _____ circumference. He was hoping _____ for some sign of _____, yet fearing it too; for who knew whether _____ _____? He almost hoped that the island was _____. He _____ as he realized his _____. Even at sea in his _____ canoe he had not felt so _____ as he did here on this _____, _____ island. Everything about it was _____.

3. Find page 49 and look at the last paragraph, continuing on page 50. List five ways the author describes the idol.

1)_____ 4)_____

2)_____ 5)_____

3)_____

4. Find three similes on pages 14 and 15.

1)_____

2)_____

3_____

Now, rewrite one of them to express a different mood of the same subject.

_____

_____

5. Write a character desciption of either Mafatu, Uri or the sea. Include personality traits as well as physical characteristics and behavior traits.

_____

_____

_____

_____

_____

_____

_____

_____

5. (Continued)

6. Does Mr. Sperry focus on character development or emphasize the environment in Call It Courage? Give some examples that helped in your decision.

7. Why did Mafatu leave Hikueru?

Why did he wish to return?

What were the things Mafatu accomplished that helped him gain courage?

8. Check which voice is used most in Call It Courage.

_____ 1st person _____ narration

_____ dialogue _____ 2nd person

9. Rewrite the ending of this story. Take Mafatu in the middle of the ocean, on page 110, home, using your own descriptive words and sentences. Do not look at the book to complete the story.

ESEA Title III
Language Arts

Name_____

Date_____

IT'S LIKE THIS, CAT
(Student Worksheet)

1. What is the first hint that you run across in the book that indicates that Dave and his father may not see "eye to eye" on all matters?

2. How do Dave's ideas about his father change during the story?

3. How does his father himself change?

4. Read the paragraph at the top of page 12. List four words that the author uses to describe cat. Three tell about his physical appearance and one tells about his behavior.

5. On page 27, paragraph 2, what does the author mean by "He only understands infinity on math papers"?

6. Read the last paragraph on page 173 and the first on page 174. Find the simile and write it below.

Now write two more similes that could be put into the story in place of the one you found.

7. After reading the last paragraph on page 149 and all of page 150, how can you tell that Dave is changing his ideas about life and that he is really growing up?

8. What is the thread that holds the entire story together? _____

What are some of the things that are done to show this? _____

9. Explain what you think the title "It's Like This Cat" means.

10. Read the dedication on the third page of the book. Explain what you think it means.

11. Who do you think inspired Emily Neville to write this book?

12. Here are some words you might want to include in your "word cache".

stride	vigorously	leery
commotion	maneuver	condescending
impatient	mournfully	saunter

Write the three words that mean "to move".

List three words that might describe how Cat felt about people before he got to know them.

Give one word that describes what Cat caused when he jumped out of the car into traffic on Dave's vacation.

Write two words that might tell <u>how</u> Cat would voice his opinion.

13. On the left side of the chart below make a list of at least five adjectives used in the book by the author to describe Cat's behavior. On the right make a list of at least five of your own words that you would use to describe Cat's behavior.

Used by the Author	Your Own

Now put some of these together to form at least one sentence that you feel really describes Cat's personality.

14. Write a character description of Kate. Include her physical appearance as well as specific personality traits. Also add why you think she behaves as she does.

15. Tell about the day at Coney Island (pages 23-32) from Cat's point of view (use the pronoun "I").

ESEA Title III
Language Arts

Name_____

Date_____

THE CAT WHO WENT TO HEAVEN
(Student Worksheet)

1. Rearrange these sentences, by numbering, into an order that would create a good opening paragraph.

_____ He heard her step and jumped up.

_____ He was hungry.

_____ Once upon a time, faraway in Japan, a poor young artist sat alone in his little house waiting for his dinner.

_____ He expected her to hurry in at any minute bowing and opening her little basket to show him how wisely she had spent their few pennies.

_____ His housekeeper had gone to the market, and he sat sighing to think of all the things he wished she would bring home.

1) List the things you know about the man above.

_____, _____

_____, _____

2) What nationality is he? _____

3) What type of "beginning technique" has this author used in this story?

_____

4) Where is the setting of this story? _____

2. Complete the paragraph below using descriptive words and phrases.

_____ the next morning before the sun had _____.

_____ the housekeeper rose and _____.

She swept and scrubbed until the mats looked like _____

and the wood shone like _____. Then she hurried to

the market and purchased a spray of _____ _____

flowers to put in a vase. In the meantime her master had dressed himself

_____ in his _____ _____ clothes,

combed his _____ hard until it shone like _____

and then went to pray before the shelf of the Buddha.

3. Find page 30, paragraph 4.
List five ways that the author describes a horse.

1) _____ 4) _____

2) _____ 5) _____

3) _____

Find two similes:

1) _____

2) _____

4. On page 45, paragraph 2, find a simile and write it below:

_____

_____

Now rewrite it to express a different mood on the same topic.

_____

_____

_____

_____

5. Write a character description of Good Fortune. Use as many descriptive words and phrases as you can. Also, include her personality traits as well as how she looks physically.

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

5. (continued)

6. Is most of this book written in dialogue or description?

7. Do most chapters in this book begin with character development or description of the setting?

8. Why did the artist choose the animals he did for the Buddha's mural?

How do the "Songs of the Housekeeper" that appear throughout the book help tell the story?

9. Choose one of the following activities to do:

a) Write your own "Song of the Housekeeper" that could be placed at the end of the story instead of the one the author put there. List the ideas you think it should include before you write it.

9. (continued)

b) Sketch a large mural of your own like the one the artist made. How would you make yours different? What animals would you include? Decide in your mind your reason for choosing each animal. Paint your mural with tempera or watercolors.

c) Pick one animal that you would add to the artists mural. Make a drawing of it. Then compose a list of descriptive words and phrases that describe the characteristics that this animal has that would make it worthy of a place in the mural. Paint your animal with tempera or watercolor.

ESEA Title III
Language Arts

Name_____

Date_____

FROM THE MIXED-UP FILES OF MRS. BASIL E. FRANKWEILER
(Student Worksheet)

1. Rearrange these sentences and phrases, by numbering, into an order that would create a good opening paragraph.

_____ She didn't like discomfort.

_____ That is, running away in the heat of anger with a knapsack on her back.

_____ Claudia knew that she could never pull off the old-fashioned kind of running away.

_____ And that's why she decided upon the Metropolitan Museum of Art in New York City.

_____ To a large place, a comfortable place, an indoor place, and preferably a beautiful place.

_____ Therefore she decided that her leaving home would not be just running from somewhere but would be running to somewhere.

1) What does this paragraph tell you about Claudia's personality?

_____

_____

_____

_____

_____

2) From reading this paragraph alone, does it seem likely that Claudia really will run away from home?

_____

_____

2. Complete this paragraph with your own descriptive words and phrases.

And so they went to bed. But _____ in bed just before _____ to sleep is the _____ time for _____ thinking. Ideas _____ like _____ in an _____ _____, taking first this _____ and then _____. It was very _____ for Jamie to

2. (Continued)

control his thoughts when he was _____, _____

and lying _____.

3. Find the last paragraph on page 41.
List eight words the author uses to describe Claudia's mood.

1) _____ 5) _____

2) _____ 6) _____

3) _____ 7) _____

4) _____ 8) _____

4. Find and write a simile in the first paragraph on page 43.

_____

_____

Now rewrite that simile to change the way Claudia and Jamie felt.

_____

_____

_____

5. Write a character description of one of the characters in this book. Include personality traits, physical characteristics and behavior traits.

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

5. (Continued)

6. Which element of this story (plot, characters, conflict or setting) is most influential in making it interesting? Explain your answer with examples.

7. Explain the following sentence, using examples from the book: "Secrets are safe, they do much to make you different, on the inside where it counts."

8. Why did Mrs. Frankweiler decide to leave the drawing of Angel to Claudia and Jamie in her will rather than giving it to them immediately?

8. (Continued)

9. On pages 124 and 125 Jamie unflinchingly gives up their last bit of money. Would he have reacted the same way at the beginning of their adventure? Explain your answer.

10. There are two full paragraphs on page 146. One starts with "Claudia" and the other "Jamie". Explain how these two paragraphs demonstrate how Claudia and Jamie differ in their attitudes toward secrets and discovery.

11. Write a list of examples that demonstrate how Mrs. Frankweiler is like Claudia.

List examples showing how she is like Jamie.

12. Briefly, what is the one main difference between Mrs. Frankweiler and both Claudia and Jamie?

13. Give a brief summary of how you think the adventure would have work out if Claudia had gone by herself.

ESEA Title III
Language Arts

Name_____

Date_____

THE 21 BALLOONS
(Student Worksheet)

1. Rearrange these sentences, by numbering, into an order that would create a good opening paragraph.

_____ He flew off in a giant balloon, telling reporters that he hoped to be the first man to fly across the Pacific Ocean.

_____ How he found himself in the Atlantic with so many balloons after starting out over the Pacific with one, caught and baffled the imagination of the world.

_____ Professor Sherman had left San Francisco August 15.

_____ When he was sighted and rescued in the middle of the wreckage of twenty balloons in the Atlantic by the captain of the freighter S.S. Cunningham, en route to New York City, he was immediately put to bed, for he was sick and weary, suffering from cold and shock.

_____ The Western American Explorer's Club, in the city of San Francisco, was honored as it had never been honored before in the first week of October 1883 by being promised to be first to hear the details of an unexplained extra-ordinary adventure: the biggest news story of the year, the story the whole world was waiting impatiently to hear--the tale of Professor William Waterman Sherman's singular voyage.

a) From the first paragraph list seven things you already know about Professor Sherman's voyage.

1)_____

2)_____

3)_____

4)_____

5)_____

6)_____

7)_____

b) From this first paragraph would you say that the author will choose to emphasize character, plot or environment in his story?

_____

2. Complete this paragraph to make it as descriptive as possible.

This talk made me feel rather _____. I _____ walked to the mines and _____ back the _____ half-million dollar's worth of stones I had _____. My mind was _____ _____. The _____ of my crash, the _____ of the ground, these _____ mines had _____ _____ me physically.

3. Find the last paragraph on page 126 continuing to page 127. List three similes.

1) _____

_____

2) _____

_____

3) _____

_____

Now rewrite one of the similes to change the mood of the same subject.

_____

_____

4. Write a character description of Professor Sherman. Include personality traits, physical characteristics and behavior traits.

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

4. (Continued)

5. Does the author emphasize character, environment or plot? Give examples to support your decision.

6. This book is a story within a story. Explain this and tell why you think the author chose to tell it this way.

6. (Continued)

7. How do you think the story would have changed if Professor Sherman had not brought any diamonds back with him?

8. Describe what it was about Krakatoa that made it possible to run the "Restaurant Government".

9. If you knew about Krakatoa with its diamonds and Restaurant Government, and you had a choice to go live there permanently, would you go? Explain your answer.

10. Why did ballooning appeal to Professor Sherman? Did his adventure change his feelings about it? Explain your answer.

11. Are there any parts of this story that seem completely impossible? Explain how your answer enhances or hinders the excitement of the story for you.

ESEA Title III
Language Arts

Name _____

Date _____

RABBIT HILL
(Student Worksheet)

1. Rearrange these sentences by numbering, into an order that would create a good opening paragraph.

_____ Through it all could be heard again and again the words, "New Folks Coming".

_____ On every side there rose a continual chattering and squeaking, whispering and whistling, as the animals discussed the great news.

_____ All the hill was boiling with excitement.

1) Judging from this first paragraph, what would you say the rest of the first chapter is likely to discuss?

_____

_____

_____

_____

2) From whose viewpoint is this story likely to be told: the author; the "New Folks"; or the animals?

_____

_____

2. Complete this paragraph, making it as descriptive as possible.

As he _____ his way through the _____ neglected garden the _____ brick house _____ up dark and _____ in the twilight. It looked _____ _____, no _____ in the windows, no folks _____. The roof shingles were _____ and _____, blinds hung _____. In the walk and driveway _____, _____ weeds _____ and _____ whenever a breeze _____. Now that all the earth was _____ with spring it _____ even more _____.

3. Find the last paragraph on page 101. List 15 words that describe the dreadfulness of the mood established.

1)_____ 9)_____

2)_____ 10)_____

3)_____ 11)_____

4)_____ 12)_____

5)_____ 13)_____

6)_____ 14)_____

7)_____ 15)_____

8)_____

4. Find a simile and a metaphor in the next to last paragraph on page 110.

_____

_____

_____

_____

5. Find and rewrite the simile in the second paragraph on page 120, changing the mood.

_____

_____

_____

_____

6. Write a character description of Uncle Analdas or Little Georgie. Include personality traits as well as physical characteristics and behavior traits.

_____

_____

_____

_____

_____

_____

_____

6. (Continued)

7. a) According to the beginning paragraph of Chapter 3 (page 35) is that chapter likely to emphasize character, plot or environment? Explain.

b) How about Chapter 4 (page 51)?

8. Does the author develop the character of the "New Folks" through direct or indirect description? Give some examples. Why do you suppose he chose to describe them that way?

8. (Continued)

9. Put yourself in the place of the "New Folks". What would be your reasons for not trying hard to let the animals know that Little Georgie was being well taken care of, until he was completely well.

10. Pick three of the animals and explain how their physical traits help define their charcter.

11. Briefly, rewrite what you think might have happened in the story if Uncle Analdas had not come to visit.

Name_____

Date_____

SHADOW OF A BULL
(Student Worksheet)

1. Rearrange these sentences, by numbering, into an order that would create a good opening paragraph.

_____ And then he saw the people.

_____ It was not the crowd that Manolo just saw, but the great ring of sand, half light, half dark,

_____ Quiet.

_____ They walked into the bull ring in the bright daylight of five o'clock.

_____ Empty.

_____ The crowd was colorful, loud, waiting.

_____ And before he even sat down he decided that if his father had ever been afraid, it had not been of fighting a bull, but of that ring of waiting people.

_____ From them there was no escape for anyone, Manolo thought, unless it was into the tranquil smoothness of the sand.

1) Explain what is happening at the beginning of this story?

_____

_____

_____

_____

_____

_____

2) Of what was Manolo most afraid?

_____

2. Complete this paragraph to make it as descriptive as possible.

The bugle _____, and Manolo _____ as the gate _____ _____ open. There was nothing but a _____ hole. _____ something

2. (Continued)

_____ and _____ out into the arena;

it was the _____ _____ bull that he saw!

_____ and _____ and _____,

moving _____ over the _____ with

his _____ body and _____ with muscles.

Manolo's heart _____ at the sight of it.

3. On page 67, paragraph 2:

a) Find three words that the author uses that have the same meaning as the word "song".

1)_____ 3)_____

2)_____

b) List two similes.

1)_____

2)_____

c) Find a personification.

_____

_____

4. Find and write a simile found in the first paragraph on page 64.

_____

Now rewrite that simile to change the mood.

_____

_____

5. Write a character description of Manolo. Include personality traits, physical characteristics and behavior traits.

_____

_____

_____

_____

5. (Continued)

6. Reread each chapter beginning. Tell whether they emphasize environment, action, or character.

Chap. 1._____ Chap. 9._____

Chap. 2._____ Chap. 10._____

Chap. 3._____ Chap. 11._____

Chap. 4._____ Chap. 12._____

Chap. 5._____ Chap. 13._____

Chap. 6._____ Chap. 14._____

Chap. 7._____ Chap. 15._____

Chap. 8._____

7. a) Of what was Manolo really afraid?

7. (Continued)

b) Is this a modern setting or not? How do you know?

c) Tell in your own words what Alfonso Castillo is telling Manolo on pages 145-147?

d) Explain the meaning of the title "Shadow of a Bull".

e) Imagine the village of Archangel. Describe it, including its physical traits and personality characteristics of its people. Perhaps you could pretend you were there or one of its inhabitants.

7. d) (Continued)

ESEA Title III
Language Arts

Name_____

Date_____

SUMMER OF THE SWANS
(Student Worksheet)

1. How does the author portray Sara in the first chapter?

2. What do you really know about Charlie after reading the first chapter?

3. An argument takes place between Wanda and Aunt Willie on page 20. What is it about?

. Page 26 tells how the argument is resolved. How?

4. (Continued)

_____

_____

5 Complete the paragraph below using descriptive words and phrases. When finished, check to see how closely your words match those of the author's. (Page 40.)

There was something _____ about the swans.

The _____, _____ of them on this _____

lake, the _____ ease of their movements made Sara _____

as she and Charlie _____.

The _____ swans seemed _____ on the water,

their necks _____ so that it seemd there was only

_____.

6. Page 52, paragraph 2.
Find four ways that the author describes Charlie.

1)_____ 3)_____

2)_____ 4)_____

7. Using descriptives adjectives, expand the first paragraph on page 108.

_____

_____

_____

_____

_____

_____

8. Most chapters focus upon character development as opposed to emphasizing description of the environment. Can you explain this?

_____

_____

_____

_____

_____

_____

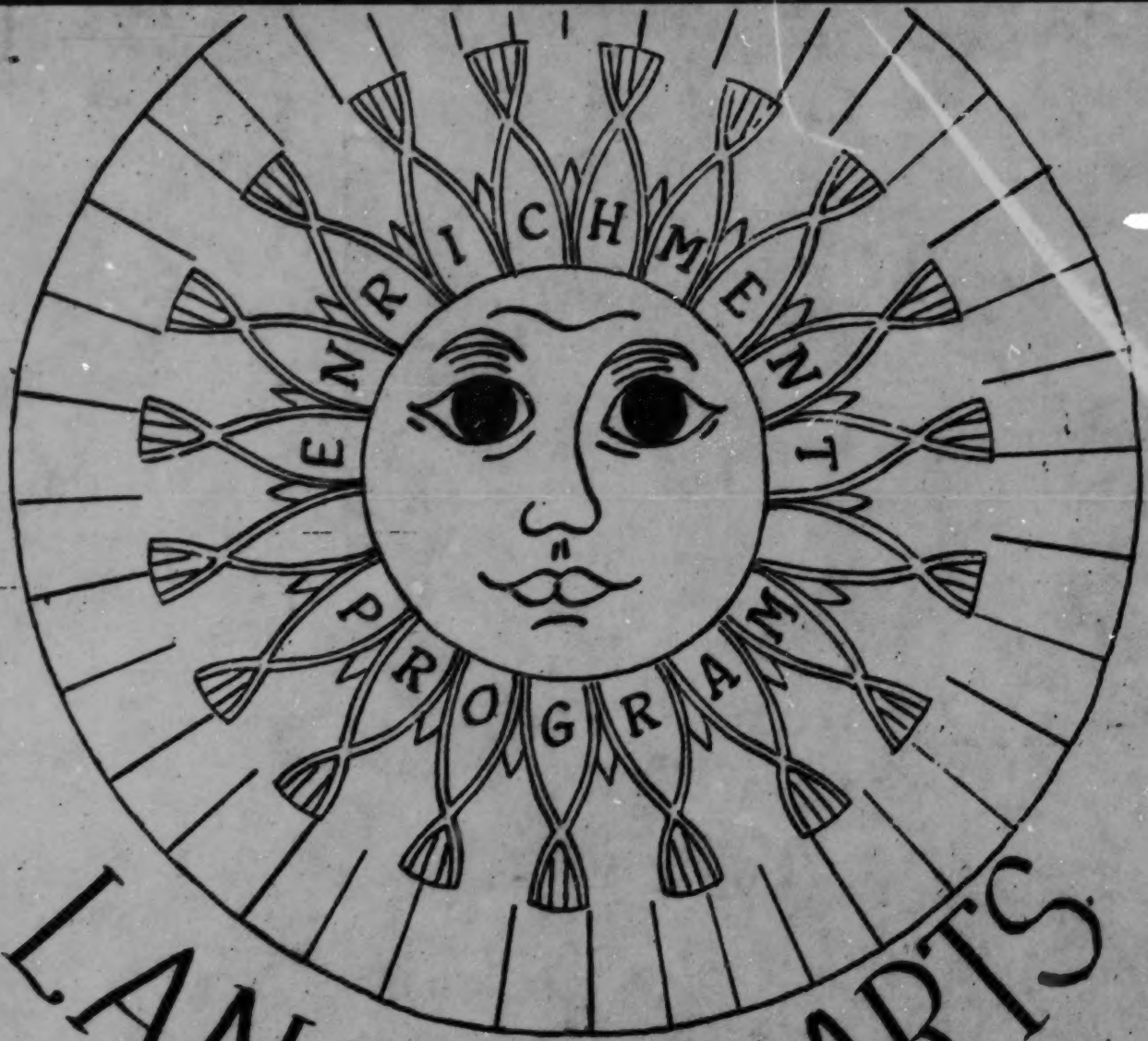
9. The section on pages 108-111 is description only, no dialogue. Why do you think the author changed her technique for this part?

10. The author's main focus in this story is on the personality of Sara. Briefly describe Sara as she behaved in the first half of the book.

11. How did Sara's attitude change in the last half of the book? What events lead to this change?

12. What circumstances developed to change Sara's thoughts about life in general?

13. What do you think the title "Summer of the Swans" means?



LANGUAGE ARTS
Short Stories

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"SOUND OF SELF" INDIVIDUAL WORKBOOK

We recommend that this workbook be used as a part of the in-depth study in short story writing. The units and activities provide the student with essential skills needed in short story writing, in addition to a section on editing, drafting and preserving skills. The teacher can introduce and use this workbook in the ways listed below:

1. Follow the units verbatim with a copy for each student.

2. Follow the units verbatim with students sharing copies.

3. Choose a few activities from each unit and use in the sequence as suggested below:

   A. Unit 1 -- Your Idea Production Center, pp. 6-8

   B. Unit 2 -- Your Imaginator, pp, 10-11
   Act Back - React, pp. 13-14
   Power Your Writing and Watch Out for These, p. 16

   C. Unit 3 -- See Yourself in the Word Mirror, p. 17
   Question Your Way to a Subject, p. 20
   Experiment and Each Draft Becomes More Honest, pp. 21-23

   D. Unit 4 -- Log Trip to Knowing and Making Your Own Log, pp. 25-27
   They Can't Read Your Mind, pp. 30-31
   Try Many, Select the Best, p. 32

   E. Unit 5 -- Try Different View-Finders, p. 34
   Walk in Someone Else's Shoes, p. 35
   Would Phil Convince You?, pp. 37-378
   10 Steps to a Strong Opinion, pp. 38-40

   F. Unit 6 -- Twist It, pp. 42-43
   Unlock the Meaning, p. 44
   Prove It! and Dig In!, pp. 45-47

   G. Unit 7 -- Stare Out a Writer's Window, p. 49
   Look Out of Your Writer's Window, pp. 50-51
   Make an "Idea Sandwich", p. 52
   Listen to a Believer-Maker, pp. 54-55

   H. Unit 8 -- Create Your Own World, p. 57
   Map Your World, pp. 58-59
   Got a Flopping Bluefish? Listen to a Myna, p. 61
   See What Lies Beneath, p. 62
   Not a Prisoner, But an Explorer, pp. 63-64

   I. Unit 9 -- Look, Listen, and Think, pp. 66-68
   Design a Dream House, p. 69
   Holes and Blankets, p. 71
   A Cool Blue or a Warm Yellow?, p. 72

J. Unit 10 -- This is the Year I Ate the Wolf, p. 73
Try on Writing Forms for Size, pp. 74-75
Too Many? Or Too Few?, pp. 78-79

K. Editor's Handbook -- Writing Customs, pp. 82-92

L. Editor's Keep -- Unlocking Information, pp. 92-96

The unique quality of this workbook is that the activities capitalize on higher level thinking and awareness skills. This provides teachers an opportunity to develop these skills and add more continuity to one's language arts curriculum

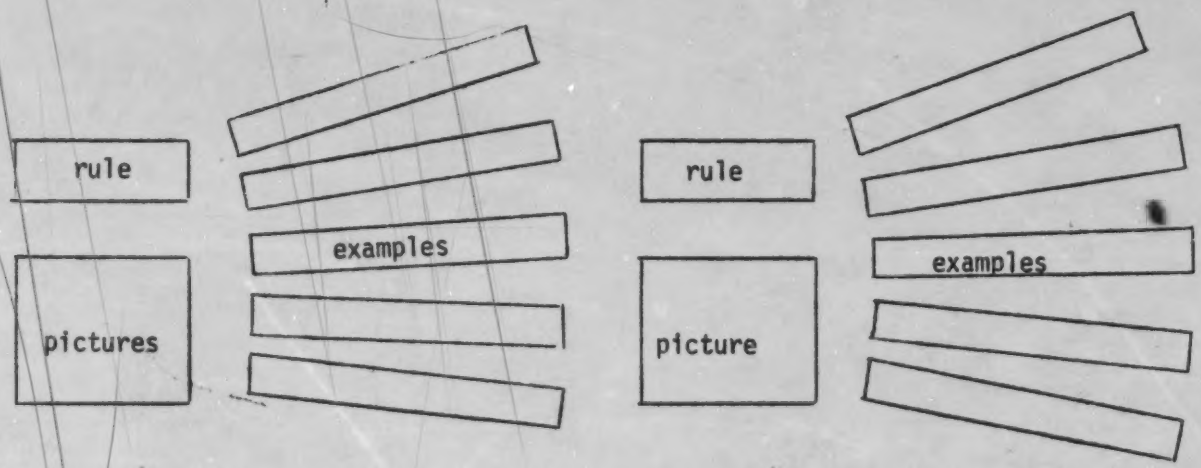
DIALOGUE

As students develop their writing skills and continue reading a number of books they find that they want to include sections of dialogue between different characters in their stories. There are two skills that need to be dealt with in this area: 1) format and 2) style. If young authors are not familiar with the grammatical form for dialogue it is extremely difficult to follow the gist of the conversation among characters, and yet at the same time an over-emphasis of punctuation activities can stifle creative style. So the following procedures are suggested:

1. Using the punctuation notebook, discuss rules of punctuating dialogue.

2. Using pictures from magazines and cartoons with dialogue removed, have students make up conversation of their own, punctuated correctly.

3. Have students make up two or three examples of each punctuation rule for dialogue and make a bulletin board display. Use accompanying pictures, if desired.



4. Have students work in pairs to punctuate dialogue correctly. Use as a sample a paragraph written by a child of that same age or a section from a popular book they have read (possibly a Newbery Book).

5. Give students a picture or cartoon around which to create some dialogue. Talk about alternative ways of saying "said" so that the writting is varied and reflects the mood.

.... responded Al
.... replied Sue
.... questioned the koala bear
.... crooned the collie
.... remarked the rabbit rather sharply
.... retorted Pete bitterly
.... snapped Tom impatiently
.... yelped the beagle
.... growled the small furry puppy
.... groaned Alice
.... murmured Becky
.... continued Sam
.... Sue recalled
.... Bill moaned
.... the little girl pleaded

.... the spoiled child begged
.... Jim teased
.... Steve laughed
.... Mrs. Fisky whispered cautiously
.... the injured puppy waited painfully
.... the little boy answered shyly
.... the children cried joyously

These could be brainstormed in groups and posted around the room to refer to later.

6. Talk about how to start a short story with a section of dialogue and then lead into a description. (This can be an effective way of getting the reader's attention.)

Example: ..."Call me when you get home!" yelled Alice excitedly as she waved goodbye to her best friend Sue from the school bus window. Lots of things had happened to Alice in history class today and she wanted Sue to be the first to know. Alice Cunningham was a small slight girl, 12 years of age. She always knew what she wanted and went after it. She had lots of ambition and drive and her many years as a prize winning horseback rider proved it.....

Have students write a paragraph of dialogue starting in this way.

7. Talk about style in writing dialogue. Discuss:

A. other words for "said"
B. starting with dialogue
C. dialogue together with description
D. total dialogue
E. when to use dialogue

"A", Other words for "said" and "B", Starting with dialogue, have been presented but need to be reviewed.

C. Dialogue together with description

Have students bring in samples from books, magazines and newspapers. Talk about the kinds of writing that would need to have both of these together. Discuss how a character's personality could be explained through dialogue alone. (Is this possible?) Discuss the reasons for having both in a story. Have students write a paragraph or two using dialogue and descriptions together.

D. Total dialogue

Talk about the kinds of writing that would be dialogue alone such as scripts for plays, T.V. or radio commentary, or commericals. Talk about the reasons that it is not necessary here to include description of setting. Have students write one of the following:

--short script for a play (involving two or more people)
--radio or T.V. commercial involving two people
--news commentary involving two people
--script for a T.V. talk show involving two people
--interview involving two people

E. When to use dialogue

Talk about some of the reasons below to use dialogue in writing short stories:

1) To get the attention of the reader (variation)
2) To help the reader become more familiar with the character's personality by hearing them "first hand"
3) To add humor to the story
4) To make the reader aware of the cultural background of the characters
5) To make the reader aware of different dialects and clichés used in the region where the story takes place
6) To make the reader aware of the specific age level of the character (the difference in age 7 and age 17)
7) To help the reader see the different ways people express themselves (hidden meanings)
8) To add to the plot development of the story by helping the reader see how characters feel toward each other (verbal action-reaction)
9) To help the reader to identify with the character and see possible similarities and differences between himself or herself and the characters

Now have students write a two or three page story using dialogue and descriptions. Also have them keep in mind characterization, setting, and plot. Have them make a rough draft and then edit it.

NARRATIVE/BIOGRAPHY

A story that is a narrative is one in which the author tells the events or something that has happened in another person's life. It is told in the second person (he, she,it). A story that is told in the first person (I) is a biography. In this type of writing the author is telling his or her own story.

Narrative

A narrative is like a storyteller. There are three types of storytellers:

1. The matter-of-fact kind--tells about people and place he knows very well

2. The highly imaginative--gets a story idea moving fast, often flies away from him and turns out differently than he expected

3. The "I-was-there" type--pretends he is "on the spot" and gives first hand information

   Examples:

   A. My father, a friend of his, and his son, and I went to Missouri planning to go on a float fishing trip. We had two canoes and our bed rolls, and some food, but not much because we planned on eating the fish we caught.

   B. One day as I was out digging worms in the garden to go fishing, I heard an "Ouch." I looked around and I didn't see anybody, so I started to dig again. Then I heard another "Ouch." I looked down on the ground and there was a worm. The voice seemed to be coming from the worm, so I picked it up to get a closer look.

   C. "Oh, Mother, how could you be so cruel, so absolutely cruel? Just because I came in half an hour late last night is no reason for making me clean the whole attic," I pleaded.

All of these stories were developed around the title "The Story I Dug Up." Below are some ideas for story starters from When the Teacher Says, "WRITE A STORY" (Harper & Row).

   A. You are digging plants for a nature study class or collecting specimens for biology or science.

   B. You are cleaning out the attic or basement of your grandmother's house or have been hired to dismantle an old estate, long closed.

   C. You are digging a compost pit at your cottage or campsite.

   D. You are burying your dog.

   E. You are digging for arrowheads in Indian country.

   F. Your dog is burying a bone.

   G. You find out a bit of juicy gossip--about one of your school acquaintances. What do you do about it?

H. You are repotting some plants for your mother.

I. You are reading a book which suddenly gives you a clue as to what is happening to your folks.

J. You are a paper boy. What exciting discovery did you make on your route one day?

K. You are working for a newspaper; the editor sends you out to get a certain story, but you come home with one you "dug up."

After students have completed their narrative have them read aloud and have others decide if the storyteller is 1) the matter-of-fact kind, 2) the highly imaginative, or 3) the "I-was'there" type.

Biography

Students can do many activities that either lead into or accompany a biography of themselves. Below is a list of suggestions to have students include in a biographical sketch followed by a number of other related activities.

I AM UNIQUE!

physical characteristics
personality traits (how I behave)
ethnic heritage
what makes me an "individual" and different from others
things I do best
people who are nice to me
people I am nice to
I am happy when....
I am sad when....
my favorite foods
my favorite outfits
my favorite activities
my favorite secret place
things I think about when I'm alone
my best friends
what I want to do in the future
what are some of the things that people say to me that make <u>me</u> feel good about myself
what things do I say to other people to make them feel good about themselves
what can I do to make myself "the best I can be"

Alternative Activities for Writing Biographies:

Paper Doll Autobiography

This activity helps children become aware of their own uniqueness and the uniqueness of others.

Use five feet of colored butcher paper, scissors, crayons and magazines.

This activity will take longer than one class period. Youngsters could be allowed to take the started project home to finish. Set a deadline for completion.

Explain to youngsters that they will be making a life-sized paper doll of themselves covered with magazine and newspaper cut-outs of pictures, words, etc., that mean something to them as individuals (favorite foods, hobbies, physical activity, etc.). When completed, these paper dolls will be a personal picture essay.

Have the children pair up, one lying down on his/her chosen color of paper and the partner tracing his/her outline with a crayon. Reverse roles.

Ask youngsters to look through old magazines and to cut out and then glue to their paper doll pictures, words, etc., that mean something to them personally (food, hobby, etc.).

Variations: Collage poster autobiography can be completed in one session. Have students tear out old magazine pictures, words, etc., that are relevant to them, but keeping with one theme. Glue to 8½" x 11" piece of construction paper in their favorite color. When finished have students each take a poster other than their own and take turns expressing what these posters tell them about the artist/author.

Suggested Variation:

Make a Doll of Myself

1. Have one of the smaller students in the class lay on a sheet of butcher paper.
2. Another student traces the "model's" form onto the paper using a crayon.
3. Once this is done, the pattern is cut into sections (head, arms, legs, and torso).
4. The cut pattern is pinned to a used bed sheet that has been ironed (doubled).
5. Two pattern pieces are needed for the head and torso and four pieces are required for the arms and legs.
6. Pin and stitch the head, leaving an opening at the neck. Turn stitched head inside out and sketch on a detailed face.
7. Pin and stitch arms and legs, leaving an opening where the pieces will be attached to the torso.
8. Mark the torso where all pattern pieces will be attached. Pin and stitch the torso together, leaving openings for the head, arms and legs.
9. Turn each piece inside out, so no seam allowance is showing.

10. Stuff each piece liberally with stuffing fibre (either foam bits or the roll).

11. Pin each pattern piece to the torso as you sew. (Start with the head.)

12. Hand sew or glue rug yarn to the doll's head for hair.

13. Dress the doll with outgrown children's clothes.

The following activities can be used to supplement this lesson:

1. A "Student of the Week" bulletin board

   A. One student each week will be randomly selected and allowed to put anything he or she wants on a "special" bulletin board, i.e., pictures of themselves, family, pets, samples of their work, etc.

   B. The student can also ask other students to draw pictures and write stories for him/her. The teacher can then take these different articles and place them in a scrapbook for the student. (The student can design the cover or ask for help from other students.)

2. I AM UNIQUE
   A "What I Want to Be" bulletin board

   A. Students select three things that they would like to do when they grow up. (Same format as "student of the week.")

   B. It would be really effective if the teacher would create a small poster on him- or herself to introduce the activity. It would also be fascinating if none of the three occupations the teacher selected, when he or she were young, were in the teaching profession. Great to make the point that it's okay to change your mind.

I LIKE ME!

This activity helps the student bring into conscious thought and verbalize "I'm okay." To develop a stronger self-image for each child.

Use a full length mirror (optional).

Leader sets tone of discussion as follows: "Do you think we have to work at being friends? We all want to be good friends to each other. Mark, I want you to be my friend; Joe, I want you to be my friend (and so on around the circle). But what if I have a horrible toothache today and was really feeling awful. Can I be a good friend today? No, probably not. I am feeling too much pain. So, for me to be a good friend I have to feel good about being me. I have to feel okay about me. You might think this is silly but will you help me do an exercise? Just say out loud, 'I like me,' and say your name. Okay, let's say it all together, 'I like _____'. Anyone want to try saying it alone?"

Have each child say, "I like _____," using his/her own name. Be sure to promote seriousness. It is nice to have a mirror for this exercise and have each child stand in front of a mirror as he/she practices this exercise. Each person,

including the leader, should participate, one at a time. The children should be told they should like themselves unconditionally.

Hopefully children will be able to view themselves as okay persons under all circumstances.

As a follow up activity each student can list an honest appraisal of all of her/his assets.

I AM ALIVE!

This activity helps the student to reinforce the concept of "self" and promote the awareness of being "alive."

Ask students: "I can do one thing better than anyone in the whole wide world. Can you guess what that is?" After allowing for some guessing, the leader informs the class the "one thing" is "Be me. No one can be me better than me! I am the best me in the whole wide world." Leader admits that it sounds silly to say "No one can be a better me," but conveys that the concept is an essential one in order to realize many of our hopes and dreams. Learning how very important you are to yourself helps us grow.

Only I can do all things best for me. I can live my life. I am unique! Others can only help me. Ask the children to list the items they like on a chart. Restate the items to fit the "Joy of Living" chart. Sell the idea of the joy of living your life. Add undesirable items such as crying, spanking, getting angry, etc. Explain that though the items are usually undesirable, they are sometimes unavoidable and part of our lives. The "Joy of Living" chart remains valid, for "Who can cry best for Me."

"Joys of Living" Chart

Who can taste cotton candy best for me?
Who can laugh for me?
Who can smell a rose for me?
Who can ride a bike for me?
Who can hear a story for me?
Who can see a movie for me?
Who can cry best for me?
Who can run best for me?
Who can take a deep breath for me?

Children will become more conscious of experiencing their lives as individual persons. Children will sense the vitality of "being."

FEELIIGS SILHOUETTE

This activity helps children acknowledge the wide range of feelings we have all experienced.

Use five foot butcher paper and felt pens.

Leader opens discussion by asking "What are feelings?" Ask children for examples of feelings. Solicit responses such as afraid, proud, embarrassed, disappointed, etc.

Leader raises question: "How many of you have ever felt mad? All of us have experienced some of these feelings. We are going to make a feeling silhouette chart to represent the class. Can I have one volunteer for a model and one volunteer to draw around him/her?" (Child will draw silhouette around the model on butcher paper.)

Have the children think of all the feelings they've experienced and write in the words on the chart. Encourage comments defining the feelings as words are added.

Children will see and begin to understand that all people have a whole range of feelings.

Everyone has experienced being down at one time or another. We should learn how to deal with those feelings. The way they are dealt with determines the kind of action we take.

Give children a chance to fill in the silhouette chart with the feeling words. Leader emphasizes to students the variety of feelings shared by all. To make this an on-gong activity, display the silhouette and ask children to add to it. Children will understand the mutuality of feelings experienced by all.

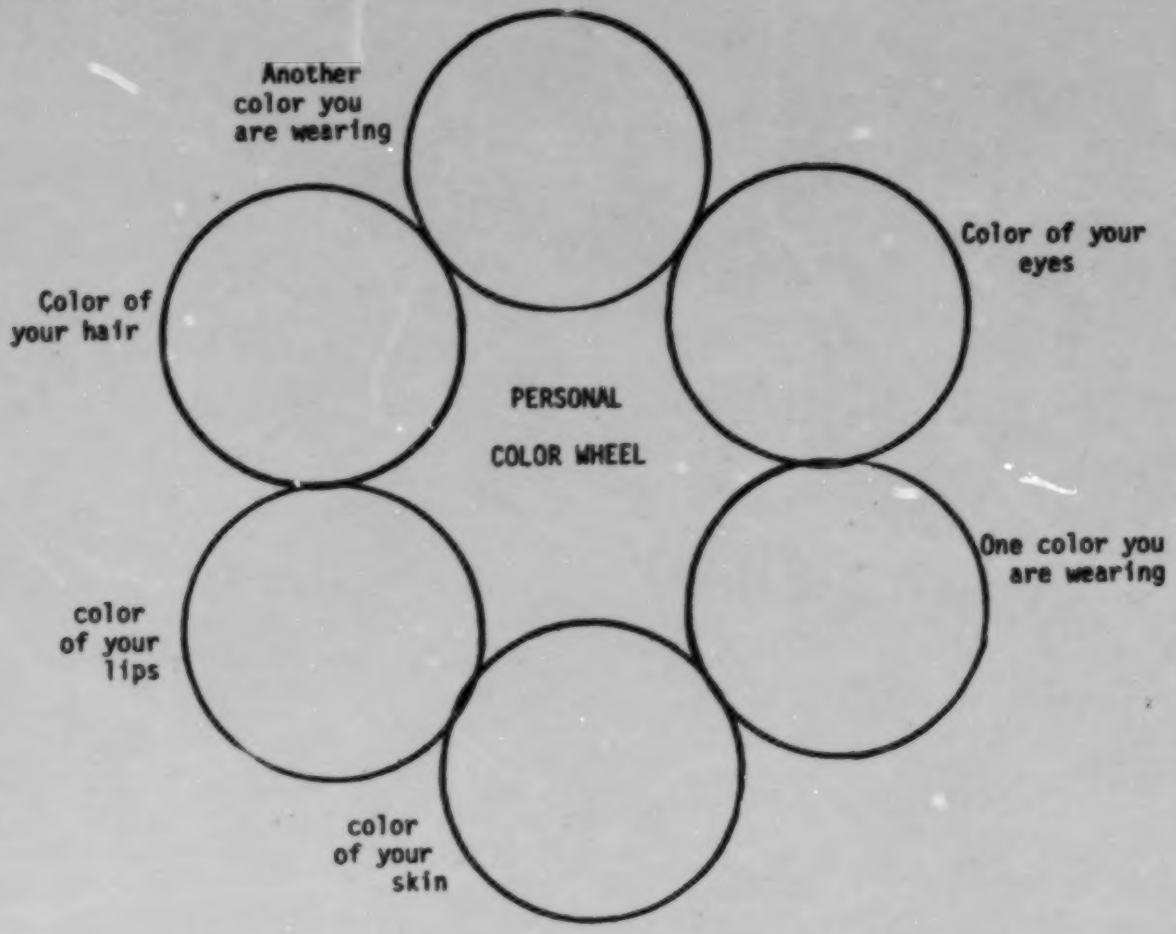
Suggested Variation: Make small gingerbread type silhouetes for each individual. Each child writes in his own feeling words.

I LIKE ME COLOR WHEEL

This activity helps children become aware of individual color differences (self-image building).

Look into a mirror. What do you see there? How many colors did you see in the mirror? What color are your eyes, hair, skin, lips? What are the colors of the clothes you are wearing today?

Color in the circles below:



Look at the color wheel you have made. All these colors are a part of you today. Look at the color wheel of other people in the room. Notice that probably no two are exactly alike. Leader should emphasize that there is a large variety of colors. One color wheel is as special an another. Children will see that the Personal Color Wheels are unique to each child.

UNIQUENESS DESIGNS

This activity helps to show children through a graphic activity an example of their individual uniqueness.

Use construction paper cut to 4" by 9" pieces (white), colored construction paper for mounting, paints, pencils and crayons.

Explain to the children that they will make a design incorporating three things that are unique to them. The leader will start the discussion by asking the students "What does the word unique mean to you?" Solicit responses from the students. Explain that the word "unique" means special or one of a kind.

Instruct the children to fold the paper in half length-wise, unfold it and write his/her own name on the fold line like a signature with paint, one letter at a time, and quickly refold it, rubbing the paper to transfer the painted line to the opposite side of the paper. Unfold it and tell the children to go over any unclear lines. Instruct them to hold the paper vertically to see an interesting design appear. Instruct them to add color or fill in areas or embellish in any way they like to make it more interesting. Afterwards discuss with the children their feelings about creating something uniquely their own. Children will see their individual uniqueness graphically illustrated.

Their Personal Uniqueness Design made up of three things unique to them:

1. Name
2. Signature
3. Artistry

Mount on colored background and make a display.

Suggested Variation: Instead of paints, use crayons and press with warm iron to transfer the design.

I'M A V.I.P.

This activity helps students build a stronger image of self-worth.

Use colored paper (gold/silver) or aluminum foil cut in approximately 2" diameter circles with pinking shears. Construction paper circles cut in approximately 1½" diameter for center. Two four inch crepe paper "ribbons." Scotch tape, small safety pin and black felt pen.

The leader will open discussion with: "Do you know what the letters V.I.P. stand for?" If they do not understand, explain V.I.P. means Very Important Person. Ask for examples of very important people they know. Children can list with leader examples of very important people such as teachers, mothers, presidents, etc. Then begin discussing that the children are each very important people. Leader needs to be able to define V.I.P. in such a way that the children will know why they are V.I.P.'s. Start V.I.P. badges.

Make V.I.P. badges/buttons. Glue the "ribbons" to the back of the foil circles. Glue construction paper circles to the front and back of the foil circles. Write V.I.P. initials on front construction paper. Scotch tape safety pin on badge. Help pin them on. Children will have a stronger self-image.

Suggested Variation: Certificate for older children saying "_____ is a very important person." Photograph of child could be included.

PERSONAL NAMETAGS

This activity helps encourage children to share their personal interests.

Use construction paper (3" x 5"), markers, crayons, or pencils. (Group leader should do this activity also.)

Explain we are all going to make personalized name tags. Everyone will write his/her name in the middle of the paper and draw symbols around his/her name. Choose four areas of interest. Have the children locate the upper left hand corner and draw a picture of one of their favorite sports. Use three other subjects for the remaining corners.

When the name tag is completed, have them pin it on. Then have them move around so each student has a chance to see all of the name tags. Regroup in a circle.

The leader will then start the discussion by suggesting they talk about the symbols. The leader will say "Can you guess what my favorite sport is?" After they guess the leader's favorite sport, go around the circle so each student will have a chance to talk about his/her favorite sport. Discuss each symbol. The leader should stress the guessing aspect of this activity. Encourage all students to participate. The children will learn something new about each other.

Suggested Variation Use this in conjunction with the personal Uniqueness Design to make a "This is Me" poster instead of name tags. Mount poster and encourage students to take it home to display.

Have the students make the name tags with symbols only and have their fellow students guess the identity of each person using symbols only as a guide.

Use the name tag as an identification plate for folders.

I AM UNIQUE!

1. My full name is _____

2. My ethnic heritage is _____

3. I can speak these languages _____

4. My relatives can speak _____

5. The three things I can do best are:

   a. _____

   b. _____

   c. _____

6. The person who is the nicest to me is _____

7. I try to be the nicest to _____

8. I am the happiest when _____

9. I am the saddest when _____

10. My favorite special food is _____

MAKE A DOLL OF MYSELF

1. Have one of the smaller students in the class lay on a sheet of butcher paper.
2. Another student traces the "model's" form onto the paper using a crayon.
3. Once this is done, the pattern is cut into sections (head, arms, legs and torso).
4. The cut pattern is pinned to a used bed sheet that has been ironed (doubled).
5. Two pattern pieces are needed for the head and torso and four pieces are required for the arms and legs.
6. Pin and stitch the head, leaving an opening at the neck. Turn stitched head inside out and sketch on a detailed face.
7. Pin and stitch arms and legs, leaving an opening where the pieces will be attached to the torso.
8. Mark the torso where all pattern pieces will be attached. Pin and stitch the torso together, leaving openings for the head, arms and legs.
9. Turn each piece inside out, so no seam allowance is showing.
10. Stuff each piece liberally with stuffing fibre (either foam bits or the roll).
11. Pin each pattern piece to the torso as you sew. (Start with the head.)
12. Hand sew or glue rug yarn to the doll's head for hair.
13. Dress the doll with outgrown children's clothes.

Student Samples of Yet Different Ways to "Write Something About Me"

Me!

There is but time and time moves on and on. This is the morning of my life. Today I'll be me. I am many things. I am a whisper, I am a yell. I am the stars, the sun, the universe that is filled with almost nothingness. I am the sound of the sea. I am a breeze, and a thunderstorm that blows over trees, demolishes seaside cottages and turns the sea into a water-filled hole of terror. I am all these things because I am alive, human, and free!

By Cindi
Age 12

Why!

They're blaming me for every little happening that occurs. For some silly reason they always blame me. Maybe it's because I'm in the middle. When I told them what I wanted to be, they laughed and said that's too easy, if you want to live do something worthwhile. They told me I had to go on to extra schooling. But I didn't want to, so I ran from them, never stopping. They chased me but I wasn't going anywhere I didn't want to go. I want to stop running and be on my own. When can I stop?

By Pauline
Age 9

Biography in Poetry Form

Irish Lass

My life as an Irish lass is gay
In old Ireland, far away
Picking fields of pretty flowers
Walking through the fields for hours
Strolling on a fresh green lawn
Looking for a leprechaun
Waking at the rays of dawn.

Talking with a soft accent
Running off to where I went
To daydream underneath a tree
Hiding where nobody else can see.
Climbing up a sweeping bower
Looking out like from a tower
Perching up there for an hour.

Coming home to eat at four
Skipping through the cottage door
Running up the wooden stair
Brushing out my golden hair
Coming down again to eat
Supping upon bread and meat
My life is oh so very sweet!

by Lynne
Age 11

SECRET AGENTS

Before this lesson is presented, students need to do the following:

1. Assume an alias.
2. Make an I.D. card.

Tell the children that they have been chosen to be part of an organization of secret agents called S.N.O.O.P. (Spies Not Opposed to Organized Peeking). In order to keep the entire operation "top secret" each person is to use an alias in all of their writings in this activity. Each student fills out an I.D. card for his/her alias, including picture and other information required.

After each student has completed his/her card, all are displayed and shared with the rest of the class. Students at this time are referred to by their alias and verbally tell a little about themselves (as their alias).

Now Tape #1 is played (the teacher needs to put the following material on tapes to be played at this time).

Tape #1

Greetings, Agents! I have gathered you here today to discuss an issue of grave importance. The staff here at S.N.O.O.P. (Spies Not Opposed to Organized Peeking) headquarters has just been notified that two extremely devious enemy agents, Herr Ecktenberg and Sam D. Sneak, have broken into the Womblestig Observatory and have kidnapped Professor Von Schnapps, world famous scientist and inventor of a valuable formula not yet known to the rest of the world. The formula creates a chemical known as "naturium" which can control the growth of unwanted plant life. Naturium works by stopping photosynthesis, the process by which plants make their food. Without photosynthesis the plants die and without plants the most important link of man's food chain is destroyed. Unfortunately, my friends, Dr. Von Schnapps had not yet perfected this chemical to select only unwanted plants and it is now at the stage where small amounts of naturium added to water and sprayed on any plant will, in a short time, kill the plant. You can imagine what might happen should this chemical get in the wrong hands. And my friends, at this very moment it is indeed in the wrong hands. Why, thousands and millions of plants could be destroyed in a matter of minutes, and heaven knows what this chemical might do if sprayed on human life.

So as you can see, Secret Agents, your job is cut out for you. You must find Herr Ecktenberg and Sam D. Sneak and rescue Von Schnapps and his formula before they reach enemy headquarters. The group was last seen making their way into the Sierra Madre Mountains. You must assume an alias and leave by plane immediately. For your protection, as well as our own, we ask that you keep a log of your daily experiences and a detailed description of your plan to rescue Professor Von Schnapps. At this same location in exactly seven days' time you will be receiving instructions by tape as to what to do with your log of information. Please be prompt. Remember the staff at headquarters is depending on you. The future of the world may be in your hands. Good luck, Secret Agents. You'll need it!

Signed, The Chief

P.S. This tape will self-destruct for the purpose of secrecy and to protect the SNOOP organization.

Students now need to make a log book in which to record data about their adventure. Give each student a copy of the following page.

SECRET AGENT LOG

Instructions for organization of your log book:

Place an entry in your log every day for the next seven days. Use pencil and cursive writing. Write on one side of the paper.

Date each entry and skip a line between each entry.

In your first entry include the following:

--A detailed description of yourself as your alias. Include physical characteristics and personality traits.

--The problem at hand.

--The effects of what harm naturium could have on the world if used in the wrong way.

--The beginning of your plan to rescue Professor Von Schnapps

--Preparation for your journey to the Sierra Madres.

--Articles needed for the journey

--Means of travel

Each of the other six entries should take you closer to the professor and reveal the unfolding of your plan for a rescue.

If you do happen to skip a day you can make it up by adding two entries in one day. Include the time each entry was made.

You will receive two clues during the week to help you solve this case.

One week from today you will be given instructions by tape as to how Headquarters want you to submit your report.

Log books may be done in many ways. Each child can create his or her own, but to be sure that everyone has one to start with, cut thin cardboard or tagboard into cover sheets 5" x 7" and put five to ten sheets of lined penmanship paper inside. Punch and tie together by brads or yarn. Each can decorate cover or have each letter in the word "log" or "diary" in black felt pen.

On the next pages are a list of clues to present during the following week and the material for Tape #2 which needs to be recorded. Students continue to make entries daily, each time bringing themselves closer and closer to solving the mysterious disappearance of Professor Von Schnapps.

The instructions on Tape #2 tell students to "burn" their logs. This is an opportunity for teachers to show students various ways to age paper. Use ashes and/or oil to make papers look old or just burn edges. If students use "Old English" printing for their covers, logs can really look "authentically old." All logs need to be displayed and shared with the rest of the class or in school library along with I.D. cards.

#1 -- Attention, all Secret Agents. A clue has just been picked up by radio transmitter. We think it is from the Sierra Madre area. Could it be from the professor? It reads as follows:

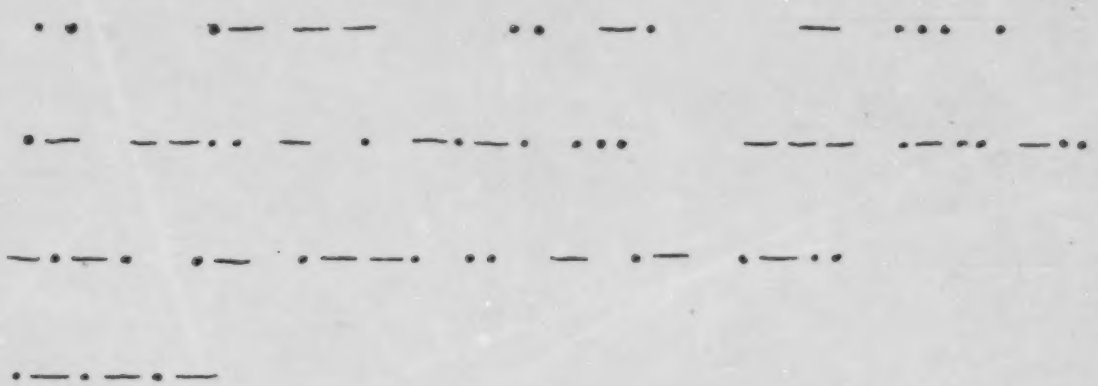
> "I'm in a place in Mexico. Find it if you can. It's found on a 'hook' and ends with 'tan'."

I repeat:

> "I'm in a place in Mexico. Find it if you can. It's found on a 'hook' and ends with 'tan'."

#2 -- Attention, Secret Agents. This message has been found in the crack of some old Indian ruins in the Yucatan Peninsula.

What is the code? Can you figure it out?



Do what you can with it. Hopefully, with your knowledge of code you will be able to decipher the message. Good luck! It may lead to the whereabouts of the professor and the stolen formula.

Sample Secret Agent Card

NAME_____

ADDRESS_____

_____

_____

HEIGHT_____ WEIGHT_____

AGE_____

STORY AND POEM STARTERS

Picture #1: Suggestions

1. Similes -- comparisons using the words "like" or "as."

2. Draw pictures of "silly similes."

3. Draw pictures of workable similes.

4. Progression of language from childhood (infants sounds) to teenage slang to adult communication.

   "Only a mother knows for sure." How do mothers translate so authentically what a two year old is gurgling for/about?

Picture #2: Suggestions

1. Shadows -- describe your shadow, characterize.

2. These people are trapped.

   A. Who trapped them?
   B. Why?
   C. Did they trap themselves?
   D. How does "C" happen?
   E. Do people build traps for themselves?
   F. Share personal experiences.

   This activity could be oral or in writing.

Picture #3: Suggestions

1. Create a fairy tale using as many of these "characters" as possible.

   A. Who are they?
   B. Where do they live?
   C. What is their relationship to one another?

2. Make a children's picture book, complete with illustrations, to be shared with the primary children in each building.

   A. Good reading and communication skills developed here.
   B. Leadership.
   C. How to read aloud.

      voice inflection
      voice volume/rate

Picture #4: Suggestions

1. This boy is on his way home from school on a Friday.

   A. Create a story about him--where he lives, what he's doing, how old he is, interests.
   B. Good activity to get kids to pay attention to the details in a picture or illustration. Note thatthe kid is in the country, not city. He walks rather than takes a bus.

Picture #5: Suggestions

1. Qualities of friendship

2. Difference between a friend and an acquaintance.

3. Role playing activities, placing kids in situations where their "friendship" is tested.

4. Can boys and girls be friends? What does society say?

Picture #6: Suggestions

1. Have the students write an "African Folk Tale."

   A. Research the "symbolism" of the mask, etc., in the picture. Identify a tribe.
   B. Research the customs, beliefs, etc., of the tribe and what these mean to them.
   C. Write a short story making a comparison between the African symbolism and those apparent in their own culture.

2. Students research on their own.

3. Share in a large group their information and reach a concensus with all conclusions listed.

4. The students write their own short stories making their comparisons between the two cultures.

Picture #7: Suggestions

1. Have students write a poem capturing the "spider" in the picture.

   A. Research African folk tales and find one which gives them some ideas on what the symbol of the "spider" is to a certain tribe.
   B. Have them share their findings with the whole group.
   C. Then they are to compose a poem of their own, giving the spider some characterization of what it means to them.

Picture #8: Suggestions

1. Poetic device of onomatopoeia, words that sound their meaning when spoken.

2. Brainstorm those words. The kids will be surprised how many there are!

3. Have students choose another animal, such as: a) horse, b) dog, d) lion, d) tiger, and write a poem of this nature, using the onomatopoeia--poetic device used in this sample.

Picture #9: Suggestions

1. Have students write a short story using similes, personifications, and character description dealing with the fly.

2. Have them brainstorm on their own (physical and personality characteristics) including personifications.

3. Then have the students share these in a group and record on butcher paper and discuss them.

4. Students compose their own short story including the elements above and these:

   A. Characterization
   B. Setting
   C. Plot
   D. Theme or main idea

Picture #10: Suggestions

1. Have students brainstorm ideas or dialogues for the picture.

2. Have them brainstorm and illustrate a four-frame cartoon, this being the last picture of the four-frame cartoon.

3. The teacher may choose a group of students for each frame.

4. Then share with the whole group to edit and check for continuity.

5. On a large piece of butcher paper each group draws their illustrations and dialogue. When the cartoon strip is finished, place in the hall to share with the school.

Picture #11: Suggestions

1. Have students research the characteristics, habits, environment, etc. of a hermit crab.

2. Have them share them with a large group and record ideas on butcher paper.

3. Then have students write a poem on a "Hermit Crab" adding their own impressions of the picture.

Picture #12: Suggestions

1. Have students brainstorm ideas for what kind of animal this is and also what activity they would like to create from this picture.

   Suggestions: a) short story
   b) poem
   c) character description
   d) cartoon strip

Picture #13: Suggestions

1. Have students brainstorm in small groups and record on butcher paper how many elements and customs of culture they find in this picture.

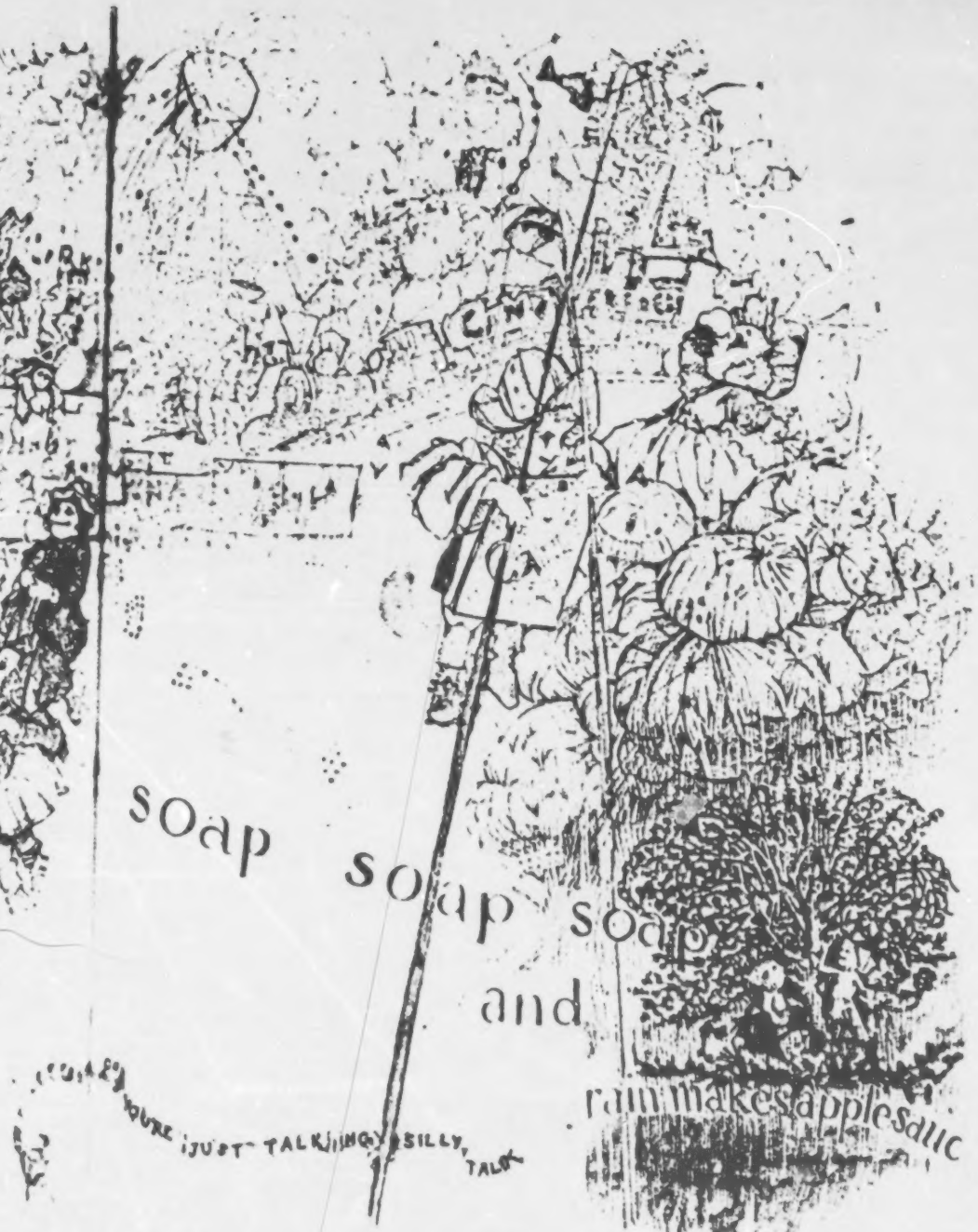
2. Share them with the whole group and categorize them into four or five with groups of ideas under each and discuss thoroughly.

3. Then have a group take a category each and compose a descriptive paragraph.

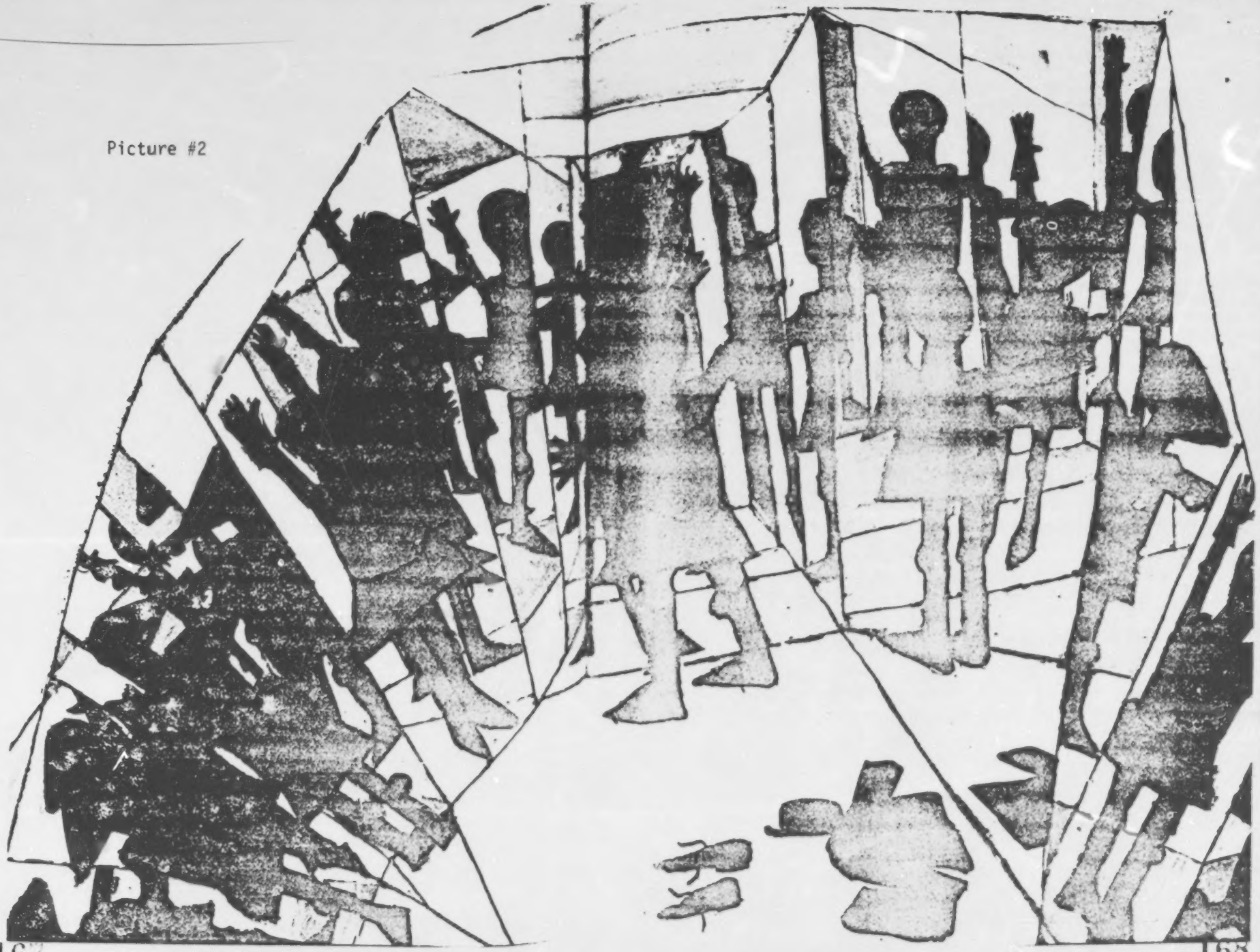
4. Share these in a large group, discuss, and edit them, making sure the short descriptive paragraphs make a story. Then put them together in a booklet with the illustration and a title (brainstormed by the group) on the front. Have a few copies put in the library to be shared by others.

5. Have some of the students read the group's story to their class or primary classroom.

Picture #1



Picture #2

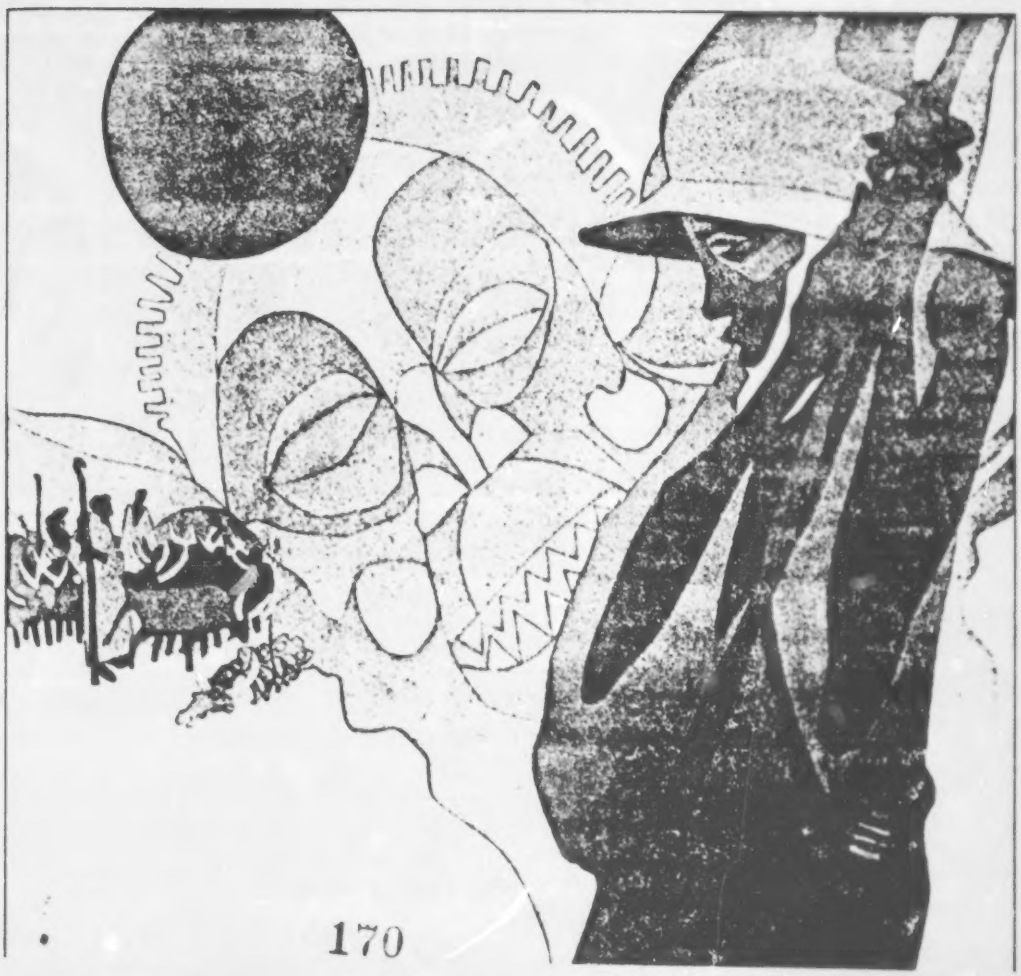


Picture

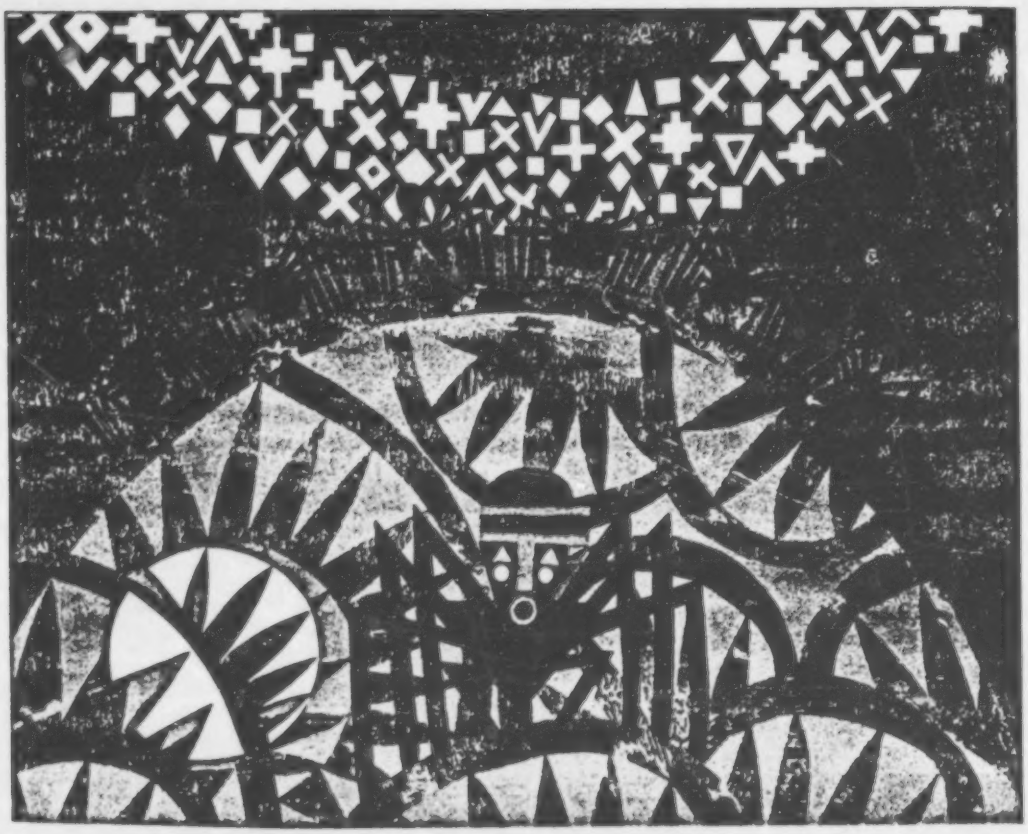
Picture 1

Picture #5

Picture #6



Picture #7



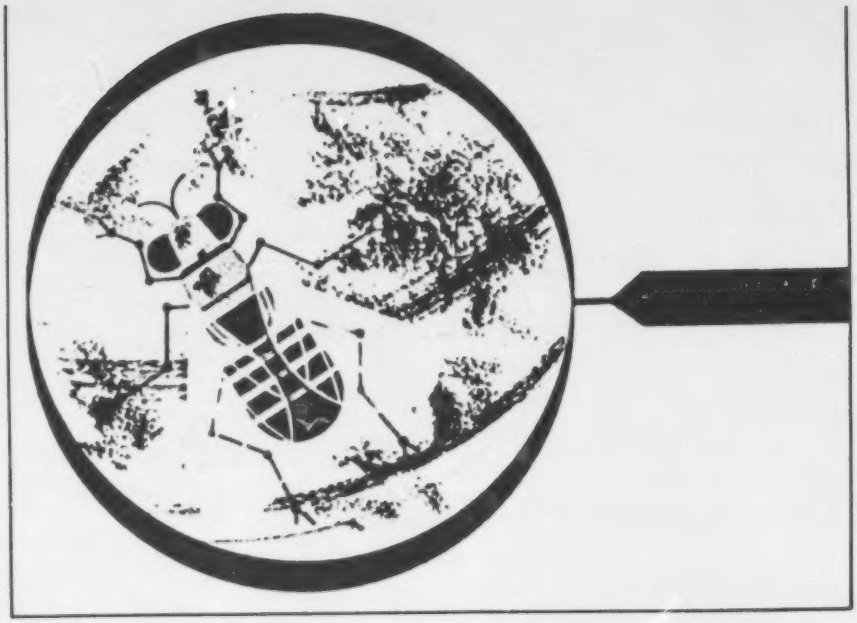
Picture #8

Psst, psst.
Feel the kitten's silken fur
and hear her
soft as velvet
purr.
Softly, softly,
purr, purr, purr.
Purr, purrrrrrrrr.

Grrrrr.
The kitten doesn't want to play,
not today.
Grrr, grrrr.

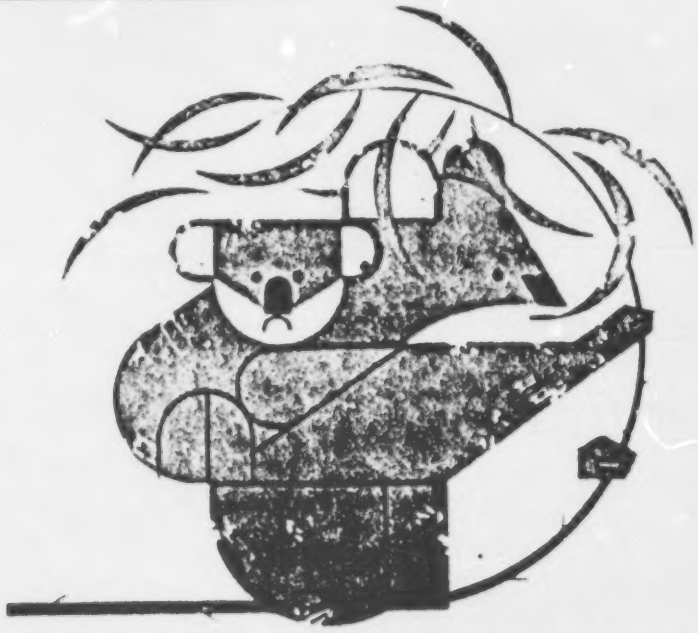
Psst, little kitten,
don't run away.
Let me stroke your fur.
Softly, softly,
purr, purr, purr.

Meow, not now.
Meow, meow.
MEOW!
NOT NOWWWWWW WWWWWW!



Picture #9

Picture #10



Picture #11

Picture #12

Picture #13

GRAB BAG

Students need to review the elements of a short story.

Setting - area or region where story takes place

Characterization - development of characters' physical traits and personality traits (behavior)

Plot - sequential development of the action to climax and conclusion; characters seeking to solve their problems

Theme - the main thread or idea that underlies the plot (a moral)

(Main Idea) - what the problem is in the story, what the characters learned, what the characters did to achieve their purpose

Divide students into groups of three (be sure one of the members is selected as the recorder) and have them work on describing the setting, characters, plot and theme and/or main idea of one of the following stories (have students be specific):

1. The Three Bears
2. Cinderella
3. Jack and the Beanstalk
4. Braer Rabbit and the Tar Baby
5. Pooh Bear (any story from this collection; the one where Pooh gets "stuck" in Rabbit's house because he ate too much honey is a good one).

Have each group then share their information with the rest of the class.

Then give each student four 5" x 7" index cards. Have them create a setting, group of characters (at least three), a plot development and a theme or main idea and place on each card.

Sample characterization card:

Eloise Lewis is an active, happy, and bright eleven year old girl who giggles so hard her round tummy wiggles. When she is teased and sneezes her fair freckled face and pug nose crinkles and wrinkles. Eloise gets pleased when kissed, hugged, or squeezed and becomes tearful and fearful when approached with a sharp tone. She has short cropped black curls which hug her chubby face. Her weight is a topic discussed at length by Thomas Fuss, a precocious mischievous classmate who prides himself in teasing Eloise about being slightly obese.

Thomas Fuss is a wiry cuss and always out to make a recuss. His long lanky appendages are often victims of outrage when he reacts to a derogatory comment or approach and takes quick violent action. One can observe Tom's Brillo-like red hair, fair, and piercing blue eyes look as round as saucers when caught by surprise. His middle-aged teacher at times had to become a preacher in order to control Tom's reaction. He'd settle down for a day or two and then "woo"--he'd blow again at the drop of a pin.

Mr. Clower is a short, spindly, middle-aged man who hovers over his students. Whenever he speaks to the class his dark, brown, slanted eyes are staring directly upon all of us. He doesn't miss a trick. His voice has a middle-C tone and rarely becomes an "E" or an "F." His olive skin is shiny with an excess of water and oil which runs down his feathered brow, especially after P.E. or if the weather is hot. When asked a question or giving directions, he smiles, answers, and explains so you understand. At times when we test his patience, he raises to a "D" tone, wipes his peanut-shaped nose and wide forehead, saying "People, you're getting too noisy." But he takes a stand and always gives a helping hand when the class needs it.

It is not necessary that any of the above are related. Then have students place all the setting cards in one box, the characterization cards in another box, etc. Then mix up the cards in each box and have the students individually pick a card from each of the four boxes. Their task then is to create a story including all of the elements they have on the four cards. Have students make a rough draft, then edit and rewrite. Also, stress imagery and varied sentence structure. "Authors" will also want to think about their own "style" of writing and how each one in the class differs and is similar.

AUTHOR'S POINT OF VIEW

By this time students have written many stories and poems and have been exposed to a number of formats and styles of writing. Now they can take a look at their writing and analyze their finished products to see what type of a writer they are. Where do they get their ideas for writing? How do they become motivated to write? Do they have a favorite time when they write? Do they have a favorite place they go to when they write? Why is it important to express ideas in a written manner? Do they prefer to write fiction or non-fiction? How do they choose a certain format to express an idea? What comes first in writing? How do you start?

Have students each write a page or more talking informally about their "style."

Examples:

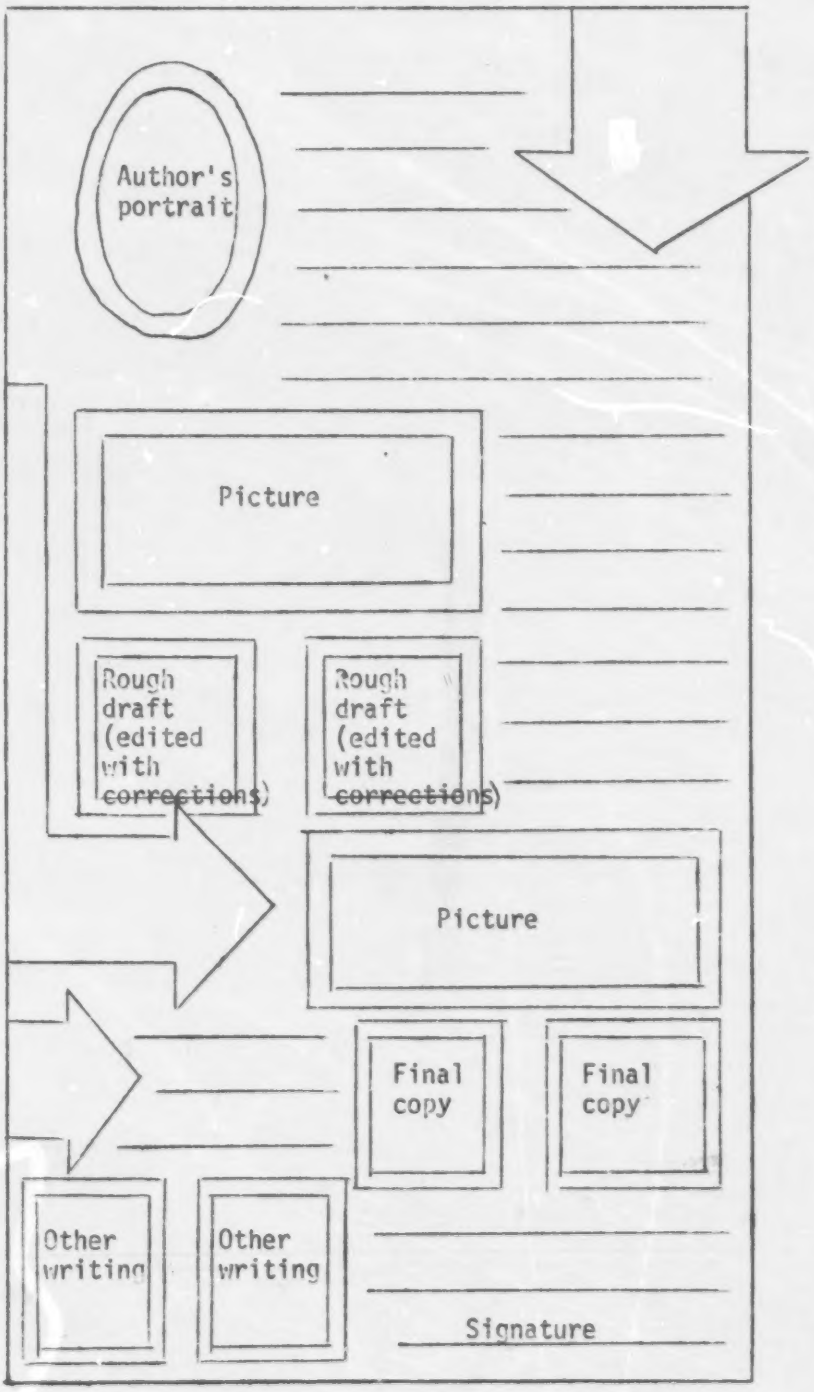
I started creating stories when I was very young. Naturally everything I accomplished became my mother's prized possessions. When people ask me what kinds of book I like, I ask them if they mean to read or write. I hunger for romance and comedy books to read, but on the other hand I can hardly write anything but thrillers and mysteries. I have been attempting to write comedy fiction, but I think that I'll have to exert a greater effort if it's ever going to work out. I meet many obstacles in my writing, but mainly I have just two large economy sized problems. Problem number one: finding a plot and sticking to it. Problem number two: putting the brakes on my writing. Well, what I really mean is finding the right kind of ending instead of something dumb, like it all being a dream or the traditional "and they lived happily ever after" bit. Whether my writing is good or bad, I've got to have my own unique style.

By Michelle

Before I start writing, I jot down words and phrases that could be used in my story or poem. This is called "brainstorming." I get my similes and metaphors from what things seem to look like or be. "The trees' eye-like knotholes gazed at us" is based on the idea that knotholes have always reminded me of eyes. My ideas for stories come from stories I've read, television shows I've seen or personal experiences. Usually, they're a combination of all three. One of my biggest problems in writing is that I can always think of a good descriptive setting but I can't think of a decent plot to work around it. Another common problem of mine is once I get the story written, I have trouble thinking of a title. I like books with titles that make me wonder what the story is about. Therefore, I try to choose eye-catching, unusual titles for my writing. My style of writing deals mainly with conflict situations, with lots of description. Another descriptive style of mine is nature themes and unrhyming poems. My types of storyline can vary but my favorite is again conflict or social situations. The story, "Indians Are Proud," came to me because of all I've heard about the conflict between races. I started writing in first grade. My teacher, Mrs. Sahleen, gave my class many opportunities to write. She gave me a lot of encouragement. Up to this year, my writing has been above average, but not really excellent. Language Arts has taught me to use more description and how to put a story together. I feel that I have greatly improved in just eight months of special training.

By Lisa

Sample of Author-Point-of-View Banner:
(butcher paper, 4' x 6' long)



Material Needed in Order to Put Each Banner Together:

1. During the following school week the teacher needs to take a picture of each student while working on a writing activity in the classroom or somewhere around the school. These then need to be developed and given to each student to display on his or her banner ("author at work").

2. Students need to pick out one of their favorite stories they have written during the year (or create a new one at this time) to be displayed as a finished product on the banner.

3. Students also need a rough draft of the same story edited with corrections visible to display on the banners. (It has been mentioned ea.lier that it is important to keep edited rough drafts of several stories for each child. One of these could be used here along with the final copy. If these are not available it may be necessary to have students develop a new story in order to have the edited rough draft to display.

4. The stories now need to have illustrations to accompany them. Each author can illustrate his or her own or could "contract out" to other students talented in art to do their illustrations for them. There should be at least three illustrations to accompany each story to display on the banners.

5. If students so desire they may also display samples of their other writings (poetry or stories) that they like and want to include.

Construction of the Banner

1. Students are to select a color scheme for their banner (3 colors at the most).

2. Each student receives a piece of white butcher paper 4' x 6' to use as banner itself and several sheets of construction paper in their three colors to use to mount pictures and written material and their portrait.

3. Now, after mounting pictures and writing, each student formats his or her banner. Use of construction paper arrows is very effective to point out finished product or a pertinent picture. Now all material needs to be glued to the background. (Use rubber cement--Elmer's Glue only wrinkles and does not make a clear, smooth finished product.)

4. Have student "line" with pencil the remaining part of the banner that is not covered. Make lines about 1 inch or 1½ inches apart.

5. Then have students print the information that they wrote about their "style" on these lines in black nylon-tip pen (Flair). Also have them add some information referring to the development of the story or stories displayed on the banner. Have them add their signatures at the bottom and the banner is ready to display.

THE FOLLOWING ARE A NUMBER OF STUDENT
SAMPLES OF ORIGINAL SHORT STORIES

Spring Pidgeon

I cautiously look about and see the recently sprouted daisies. I go to them and reply "Hello." I carefully look about and vision no more icy snow on the new ground. Enormous trees are not at all as they were in winter, they somehow look more alive. Park benches fill with joyful people. Could this be the cheery spring that everyone has talked about? Little children's toes wiggled in the brook. The raging sun shows brightly over the crowded park. I am not big, but I can fly high and see what spring is all about.

I fly twenty now thiry feet in the blue, enchanted sky. Chubby little robins are chirping their favorite song. Blue jays quarrel for their catch.

I seem to enjoy each time I fly by the park. The finely cut grass is greener than ever before. The water.....is the most beautiful of all with the half sun hitting the sparkling ripples. I really can't describe it, except for beautiful. I've heard the spring was nice but now I know, spring is a reawakening.

Everyone is munching on a mouth full of watermelon. I wonder if I am a part of spring. I wonder if anyone notices me, the spring pidgeon. I predict they do, because they always point at me and feed me bits of popcorn and seeds. I am in fairly good condition and I am quite handsome, for a bird that is. I tell you this because I want you to know how fit I am for my journey. A journey you ask? I am planning to go to heaven and ask God to have Spring all year. It is silly I know but everyone will notice me and love me because I brought this lovely season to them all year. I suppose I'll have to tell my mother and father, but I know that father won't let me go.

The spring pidgeon flew to his nest and found his mother and father.

"Mother, I am going to heaven to tell God to have Spring all year." Spring Pidgeon said cheerfully.

"Jonathan, you are tired, think about it," said mother calmly.

"Mother, my name is Spring Pidgeon and I will go for my journey at sun up!" he exclaimed.

Jonathan's father stepped up. "My son, where will you rest, when you are tired?" he asked.

"On a cloud," he answered.

"My son--clouds are weightless," his father reminded him.

"But I can make it," he pleaded and with that Jonathon stormed out of the nest.

The next morning Jonathon got up, he kissed his mother goodbye and set off for his journey. He leaped up and started. He was high, then higher, now up in the clouds! All he could see was gray fluffy cotton. He came to a large halo. It was heaven! Jonathon was tired. His head was spinning around in circles. His wings felt like steel. His feet were numb.

Jonathon rested on purple clouds. There was mist everywhere. There were gold castles wih rubies for the windows. Then he saw a golden throne which Christ sat upon. Jonathon gracefully walked up to Christ. Christ stood up and looked down at Jonathan and said, "My bird, I have been watching you. I know why you came. It is impossible for Spring to come all year," he said.

"But why not?" Jonathon asked.

"Would you like Christmas to be every day of the year? Or would you like it to never rain?" he asked.

"I don't think it should be Christmas every day of the year because I would get tired of getting presents all the time" replied Jonathan, "but other people might like year-round Christmas or.....or no rain.

"We must be fair to everyone. If there was never any rain how would the crops grow? And how would flowers bloom and how would you feel without the first day of spring to look forward to?"

"Yes, but....but...."

Jonathan tried to find an answer for that. But to no avail.

"Yes, I'm afraid you are right," Jonathon murmured.

"All right now you go home. Do not tell anyone of our meeting," he said.

"Oh I won't," Jonathon promised.

The next day Jonathon's mother asked why he didn't go. Jonathon said he was wrong and there really should be different seasons. His mother was pleased he had made a wise decision.

Jonathon had no idea that his mother also went to heaven once. His mother already knew it would be impossible for Spring to be around all year. She did not want to tell Jonathon because she thought it might hurt his pride, for he thought he was the only pidgeon to have gone to heaven.

"Oh, Spring Pidgeon go out and get firewood," his mother cooed.

"Jonathon, Mother, call me Jonathon," he replied.

by Beth
Age 12

Student Sample

Kola The Caribou
(Written as a narration for a T.V. program)

The great journey had begun. The enormous Northern Nomad herd of caribou was heading north for the summer. Kalone the king of the herd, along with his mate Keomon and their young son Kola, were leading the other caribou.

No one was in a hurry, they grazed as they went. These fields were familiar to the caribou, but to the young like Kola everything was new and exciting.

Kalone and Keomon taught Kola how to escape from wolves and other unfriendly animals. The trick was go where they couldn't, like over bushes, through deep water, on rocks where the wolves could hurt their feet and many other places. All parents taught their young these tricks.

Kola enjoyed his lessons and remembered what he was taught. Kola enjoyed most of all trying out what he'd learned. He went about this by making some small animal mad so it would chase him.

Kola became an excellent runner and could out run any other caribou his age. He was an outstanding swimmer too.

Kola's antlers were small, but he could do a lot of damage with them. He was just itching to try them out on a small fox or wolf. This created a problem for Kalone and Keomon because Kola wanted to wander off looking for one.

The next day Kola got his wish, a pack of wolves came from behind a tree. All the caribou started to run with the wolves right behind. Kola looked over his shoulder and saw that a young wolf was chasing him. Thinking quickly, Kola turned around and stopped with his antlers pointed right at the wolf. The wolf stopped and puzzled, then Kola started walking toward the young wolf. Kola took no more than three steps and the wolf made tracks.

Kola's heart went pitter patter because he did something no other caribou had done before, faced an enemy and scared it away.

The journey was about over, they were almost to the northern fields. Then Kola stopped, the whole herd stopped. There was something ahead that Kola couldn't sense.

As they walked along some more Kola started hearing something, it was a river. Big wow! thought Kola, but then as they rounded the bend he stopped dead in his tracks. The river that he thought was a big wow was huge and swift. It had the power of a bulldozer. It was late in the day so they would cross it the next day.

The next morning when everyone was ready they crossed. Kalone, Keomon, and Kola got half way across with no problems, but then Keomon faltered and the bone-crushing current picked her up and carried her to a rock that struck her on the head. Kola witnessed the river take his mother's body down stream, dead. Kola got on dry land and started running after her, but was stopped by Kalone. Kola was now motherless.

With all the problems Kola had and with his hate bottled up he was about to explode. Unfortunately, for some poor hungry wolves hit the scene. Kola saw them and charged. He plowed right between chopping one open with his antlers, then he swung and cut another one's side up. The six that were still alive ran off as fast as their legs could carry them.

This feat of strength and boldness gave the other caribou a feeling of security to know that Kola would be the next leader of the Northern Nomads.

Kola's herd was about as far north as it was going. Now they would travel south-west for the winter.

The weather was turning rough, and finding food enough for the herd was getting harder and harder.

Winter had come early this year. Not all of the caribou had gotten their winter coats yet. Now the race for survival was on. If Kalone didn't get the herd south to warmer climate the herd would probably die.

It snowed practically all the time, and walking was like trudging through a six foot pile of icy slush. Some caught pneumonia and died.

Things were looking grim for the hungry caribou. But as they went on the snow got shallower and the climate got warmer. Finally they reached their destination, the grassy forests of southern Canada.

Kola was all excited because this was the place he was born three years ago.

Soon it would be mating season and Kola would choose a mate. Mating season was rather dangerous because sometimes two bulls would fight for a cow.

There was only one girl Kola liked and that was Keomi. She was the same age as Kola, and she was one cool chick caribou.

From then on Kola and Keomi went everywhere together. Kalone was proud of his son's new mate.

Kalone was not starting to show signs of old age. He could no longer search ahead of the herd for dangers. His legs were wobbly and his eye sight was fading.

Kola stayed close to his ailing father as much as possible. Helping him out when ever he could. When Kola wasn't with him, Keomi was.

Soon they would come to the rocky hills where there wasn't much grass or water, but beyond it was a lush green forest. It would be a two day journey across the steep hills.

In five months Keomi would give birth to their first child.

Kalone sent Kola ahead to find the easiest way to get across. Kola found a ledge where there was fairly easy walking. Kola went back with new news. When he arrived he found that nothing was different, Keomi was with the elderly Kalone.

The next day they set out over the rock infested hills. Kalone was almost blind now, he was forever tripping and stumbling.

The ledge got narrower and the whole herd was getting nervous.

Things were going OK though, for most of the caribou. They kept right behind Kola as he lead them through the treacherous terrain.

Kalone was walking along well right behind Kola, until a rock slipped and Kalone fell, Kola turned around quickly, just to see his aged father tumble down the steep

rocky embankment. Once more Kola had seen one of his loved ones die. Now Kola was fully in charge of the other cariobu.

Kola found a place where they could bed down for the night, it had been a long hard day for everyone and they all needed a long rest.

The next day the sun was out and the air was dry. The herd continued their journey across the hot rocky hills. Little by little the land got softer and the grass became more abundant. Kola could now see the other forest. He did it. Kola lead the whole herd across the deserted mountains with only one death.

The new forest was lush with green tender grass. All of the other caribou went right to eating while Kola looked out for predators that might be lurking around behind the trees and bushes.

Kola decided to explore the area and to look for more grassy fields. While he was gone Kiano his dear friend would take care of the herd and Keomi who would soon have her calf.

Kola set out early the next day. He spent many days trudging through the forest looking for the best areas to bring the herd to.

After Kola found several good grazing pastures he headed back to the herd, proud with his important findings.

When he arrived back at the edge of the forest, where the rest of the herd was, he saw Kiano and a few other carbou gathered around Keomi. Kola's son had been born. Kola decided to call his new son Kionsi.

Kola taught Kionsi everything Kalone and Keomon taught him.

When Kionsi was two months old he could run as fast and as swiftly as Kola did at that age. Kola knew that Kionsi would be stronger than any other caribou.

One day Kola and Kionsi were running through the woods near the rest of the herd, when a pack of wolves (about 6) came around, everyone ran. Kionsi found his mother Keomi and they fled together, just a little ways behind Kola. As Kola looked over his shoulder he saw Kionsi running in front of Keomi with a wolf right behind them. Kola turned around to go after the wolf, but it was too late, the wolf killed Keomi. Kola rushed to the scene and stabbed the wolf right in the lung with his powerful full grown antlers Then he lifted up the almost dead wolf and threw him six feet.

The herd regathered at a clearing by a stream. Kola decided to leave the herd with Kionsi. Together they would kill every wolf they saw. Kola left Kiano in charge, then he and Kionsi left. Nothing was ever heard of either one from then on.

By Kraig
Age 12

Student Sample

Sometime Sunday

The sunny beach was swarmed with vacationers. Some were out diving and frolicking in the ocean while others just sat on the white, sandy beach enjoying the sun's warmth.

Angie was sitting far away from the water at the place where the sandy beaches began to turn into dense, green forests. Angie was entranced with what mysteries that magical place must hold. She dropped the shovel she was holding and hauled herself up over the bank. Angie had to stand still a while to let her eyes become accustomed to the dimness. She blinked a couple of times and started out. She glanced around her as she staggered along the jagged path. Angie saw a dark, towering image as she passed but she paid it no heed. Then there was a deep, loud growl and Angie whirled around to stare blankly into the ferocious eyes and open jaws of a colossal brown bear! She swirled around and ran tripping down the rock-studded path with the bear rapidly closing in behind her. She turned to see behind, but when she looked forward she didn't like what she saw. Dead ahead of her was, at that time, exactly what looked like a trap to her. There were two trees too close together for any hope of passing through; to the right of the trees was a raging river, and to the left were a few old ruins of what had once been a wall. Angie knew the river was certain death if she made any attempt to cross it. The trees were very close and if she tried to climb one she would only become entangled in the twisted branches. Angie took her chances with the ruins. She veered around to the back of it and swung herself onto a low, crumbled-down wall. She winced as she realized the sudden pain of the old wall digging deep into her knees. Angie lifted one knee and was dismayed to see it plastered with blood, but she didn't have long to worry; the bear lunged at her, all fangs. Angie tumbled from the wall and then everything went black and silent. When she regained her senses she saw the black night sky dotted here and there with groups of stars sparkling brilliantly. She tried to stand but pain shot through her like a bullet from her knee and instantly she dropped back to the floor of the hole. Angie stood up again, this time ignoring the pain. She stiffened her knee and looked about her. She was in a small hole with rugged, rough walls. She walked over and kicked at the bottom of the wall and part of it gave in. She knelt down and clawed at the small hole. A large chunk of dirt fell from the wall and rolled across the floor. Angie turned to watch it go and when she glanced back she was astonished. She saw gleaming stones of all colors. She picked a handful up and let them drop through her fingers. Angie was admiring a glimmering diamond when she heard the loud shouts of men and then she heard a man say "Hey Sam! Here's the kid's jacket," followed by a second shout of "I found something, too! Here on the wall there's traces of blood!" At this discovery Angie felt a sudden jab of pain in her knees. Then it finally hit home. They were searching for her! But then another disturbing, unsettling thought popped into her head. Was she dead? Was she in heaven? No, she couldn't be in heaven; she could look up and see the trees and the birds in the sky. Why, was she in the bad place to be tormented and punished forever by the devils? Her mother had always told about this terrible place where she would go if she was not a good little girl, but she never in her wildest dreams thought she'd end up there! Then she shoved the thought out of her mind convincing herself that it was impossible. She had just taken a nasty fall that had knocked her out for a while. Angie listened a while until she heard her mother's sobbing voice choke out "Oh! I don't know what I'd do without my little Angie!"

Immediately she felt a drastic need for her mother. "Oh, Mommy!" burst out Angie, "Here I am!" She thrust her arms upwards and very soon she heard people running toward the hole. They jerked her quickly out of the hole. Angie soon found herself in her mother's arms. During the happy, sobbing reunion she heard her father softly sputter, "Don't you ever do that again."

By Michelle
Age 11

Student Sample

Indians Are Proud

She entered the building with unfamiliar hesitation. The children's eyes met hers and a hush fell over the swarm. They inspected her and it seemed as if they all had found a fault within her simple clothes and shiny black hair. Why? What did they know about the kind of person she was? "It's not fair!" her brain screamed. She turned to escape from the awe-filled gazes and muffled gossip.

"Oh, Diane!" her mother said with definite disgust, "How could you do this?" She took a long drag on her cigarette that was now tilting with the weight of the ash. "I'm trying so hard to understand you," she commented, "but it's still unexplained why you didn't even stay in that school for five minutes!"

"Mom, they were all staring--and--they whispered about me!" Diane's dark brown eyes brimmed with tears and her copper face looked confused and clouded.

Her mother said, "I'm sorry dear. I....I didn't realize. Hold your head high and accept them--they'll accept you." Again smoke filled the air as Mrs. Janter slowly released her last puff.

"Good morning, class," Mrs. Goldfinger said brightly. Diane sat, praying that the teacher wouldn't introduce her as "the new girl." She had sat here in the back to avoid the glares, and hisses of those impolite kids. "Please, please don't....oh no!" she thought. "This is Diane Janter, class," Mrs. Goldfinger motioned at her, "her father is in the service!" Oh why did Mrs. Goldfinger have to bring up that she was a "Navy brat"? Diane felt that this lowered her chances of being liked drastically.

"And these are the lockers, this one's mine," explained Margie, a girl of Diane's age with wispy yellow hair and wide green eyes. Diane darted a glance at the paint-scraped gray boxes enhanced by combination locks. "Hey, listen, I gotta go to class," Margie's voice broke the silence, "I'll see you tomorrow."

"Yeah, OK...Oh, Margie," said Diane with true friendliness, "thanks for showing me around."

A siren screamed by, whirling its whip of sound. The thunder applauded a brilliant stroke of lightening and the rain gargled in the drain-pipe as Diane ascended the stairs to their house. Today had certainly been better.

"This morning is as clear as yesterday was rainy!" Mrs. Janter called to awaken Diane. Diane squinted at the venetian blinds that were slicing the morning sun-light. She pulled them up and looked at the sky, tie-dyed with clouds. She quickly got dressed, ate, and got her books together for school. "Have a good day." Mrs. Janter said as the door sighed shut.

"Are you a Chicano?" asked Margie at lunch. Diane was totally confused. Why did Margie want to know this? She was about to retort "No, I'm an Indian and I'm proud of it!" But then she thought, "What if she likes Chicanos and hates Indians!" So Diane answered, "Yes."

"Mom, I feel terrible!" cried Diane, "I told my only friend a lie!"

"What did you say?" inquired Mrs. Janter.

"I said that I was a Chicano because I was afraid that she'd hate me if I was an Indian. I'm so afraid to admit it!" Then she remembered her mother's words: "But Indians are proud people." She breathed to herself, "I'll do it."

"So you see Margie, I'm an Indian," admitted Diane.

"That must have been really hard to say, but yet it's an insult on my part. I asked if you a Chicano because I've never met one before but I like you for what you are."

They smiled at each other. Diane knew that Margie had been her friend all along. The words of her mother were still ringing in Diane's ears: "Indians are proud!" and Diane felt proud.

by Lisa
Age 12

Student Sample

The Experience

The old dog and the boy walked slowly to the top of the hill. The hill was their own private place. Behind it was a forest filled with tall pines, dewy ferns and soft green grass. The forest there smelled sweetly of clover and herbs.

They sat down and looked at what layed before them. The scene was picturesque with lush grassy meadows dotted with minute farmhouses. Smoke curled lazily out of their chimneys. After the meadows came a forest. The different colors of the trees were blended together to make a lovely mottled green. Behind the woods were majestic, snow-capped mountains set off by the blue, cloudless sky.

The boy looked carefully again over the beautiful, awesome scene. He thought surely that God had taken extra care in making this place he called home, North Carolina.

Although the scene would have made him feel contented and happy, he felt unsettled and sad. The boy looked down at Shep, his feeble sheepdog. Shep would die soon and it wouldn't be a sudden death either. It was an awful thought, but it was the truth. Shep had been a faithful dog as well as companion for as long as the boy could remember. He didn't think he could live without Shep. Well, he wouldn't think of that now. They sat for a while looking out over the scenery. Soon the dog looked at him with pleading eyes and the boy knew it was time to go. They walked side by side down the hill.

As they came through the front door of his house, the boy's mother spoke.

"Jim," she said softly, "let the dog be by himself. That's the best thing to do." She knew it would hurt him, but it had to be that way. Life was full of many tears.

That night the moonlight shone through Jim's window and fell on his bed. He lay there, petting Shep, who was by him.

"He just can't die!" he whispered to himself, and hot salty tears rolled down his cheeks. Shep whined and tried in vain to lick his master.

Through a crack between the door and the door jam, Jim's mother watched silently. What she saw brought her back to her childhood when she had felt the same about her old dog who had died slowly and painfully, like this. She tiptoed quietly to her room.

Two weeks passed and with each passing day, Shep grew more and more feeble. A deathly silence had filled the air, choking out joy. The hours dragged by slowly.

Then one morning Jim awoke up only to find that Shep was nowhere in sight. He searched and searched but he couldn't find Shep.

Then he remembered that old dogs go off by themselves to die.

Not bothering to put on a jacket, Jim stumbled out of the house, blinded by tears.

Panting, he reached the top of his hill. There, under a tree, lay Shep. Jim walked over to him and gently touched his head. Shep whined so softly that Jim could barely hear it. Shep licked the boy's hand and then closed his eyes.

Jim became frustrated and sad, and he felt as if he was an empty tube of toothpaste--all squeezed out. He buried his head in Shep's shaggy coat and cried.

He came home with his eyes red and swollen and his face was dirty.

"Jim," said his mother, "don't take it so hard." And she put her arms around him and kissed him.

"It will take time," she said, "but things we love really never die in our minds."

He rested his head on her shoulder and felt warm.

By Rachel
Age 12

ADDITIONAL SHORT STORY ACTIVITIES

FROM

RAINBOW ACTIVITIES BOOK

SEATTLE PUBLIC SCHOOLS

1. DREAM MACHINE

This activity helps children develop imaginative futuristic concepts for the betterment of humanity.

Use paper and crayons.

Machines help people do things that they want done. Ask students to name examples of machines that help people. Ask students to close their eyes. "Pretend that you are the greatest inventor that ever lived. You can invent anything in the world that you want. Try to imagine what your machine will look like. What will you have the machine do? Is it a big help to a lot of people? Choose the best thing that your machine will do to make this a better place for people to live." Students are then instructed to draw their own machines with as much detail as possible to explain the functions of their inventions. Each child is given an opportunity to explain his/her machine to the group.

Variation: Children might be encouraged to combine several of their "inventions" and build a mock-up model out of paper boxes. Encourage them to solicit parents for ideas for their dream "invention." Children will invent machines that will help them anticipate the future and expand their concepts of humanitarian goals.

Creative Writing Assignment: As a result of your dream machine, how will people differ from people of today? Will they value different things from what we value today?

Research Assignment: Write a report on a contribution from a minority American that benefited people.

2. MEMORY DESCRIPTION

This activity shows how observant the students are about each other.

A blindfold is needed.

A group leader starts the discussion by saying "We are going to see how well we can remember each other. To do this we are going to have two people involved." Ask for a volunteer and have students observe each other before starting.

Volunteer will be blindfolded and will try to identify who is being described.

The second student will describe someone else in the class with three positive things about him/her. Descriptions include: physical characteristics, personality and abilities.

Leader and "describer" will be the only ones who will know the identity of the person being described.

After the three descriptions the blindfolded student (volunteer) will try to identify who is being described. Encourage positive description, i.e., he smiles a lot, good athlete, etc. Students will learn to be more observant and to take the time to really get to know each other.

Creative Writing Assignment: Have students write descriptions of two classmates.

3. YIN AND YANG

This activity helps children understand the Yin and Yang philosophy, the necessity of opposites in life.

The leader starts by saying "Can you tell me different ways in which you can be doing something in direct conflict with another person and still be dependent or necessary to each other?" (Tug-of-war, see-sawing, arm-wrestling) This principle of opposing forces in nature is expressed in an ancient Chinese philosophy called Yin and Yang. It says simply that the conflicting forces in the world are part of the natural order of things. Opposites such as hot and cold, happy and sad are necessary to appreciate either. (e.g., You can't fully appreciate happiness unless you've known sadness.)

"Let's demonstrate this principle of opposing forces in a simple physical exercise."

Have the children pair off and instruct them to stand, facing each other, with the toes of their shoes touching. Grasping hands tightly tell them to lean backwards--away from each other--pulling on their gripped hands. By equalizing the amount of pull they can maintain a balance but when one pulls with more power they become unbalanced and fall. Let them try this out.

Talk about the opposing directions but at the same time the necessity of each to the other to maintain balance. This conflict of forces may be compared to our individual differences of opinion. We need differing and conflicting points of views (pros and cons) to really arrive at a balanced decision that is mutually agreeable to all. Thus, we should respect each other's differing opinions, cultures, etc. This diversity contributes to a harmonious balance "harmony of differences."

Children will see the necessity of conflicting forces in the natural order of things. It is the presence of opposite views and differing people that makes our country well-balanced. This is the harmony of differences.

Creative Writing Assignment: Have students write a short story about their own possible experiences with a "conflicting force" citing examples as they describe and explain the harmonious balance which took place, or make up one to go with the experience they are describing.

4. SARIMANOK

This activity encourages children to work together to understand the Sarimanok spirit of love and courage.

Use a picture of the Sarimanok to be cut into puzzle pieces equaling the number of students participating. Number outlines and pieces correspondingly. Tagboard to mount the Sarimanok puzzle pieces.

Define Sarimanok and show picture.

Sari - similar to or like Manok - bird

The rooster, which is bird-like, symbolizes courage and power.

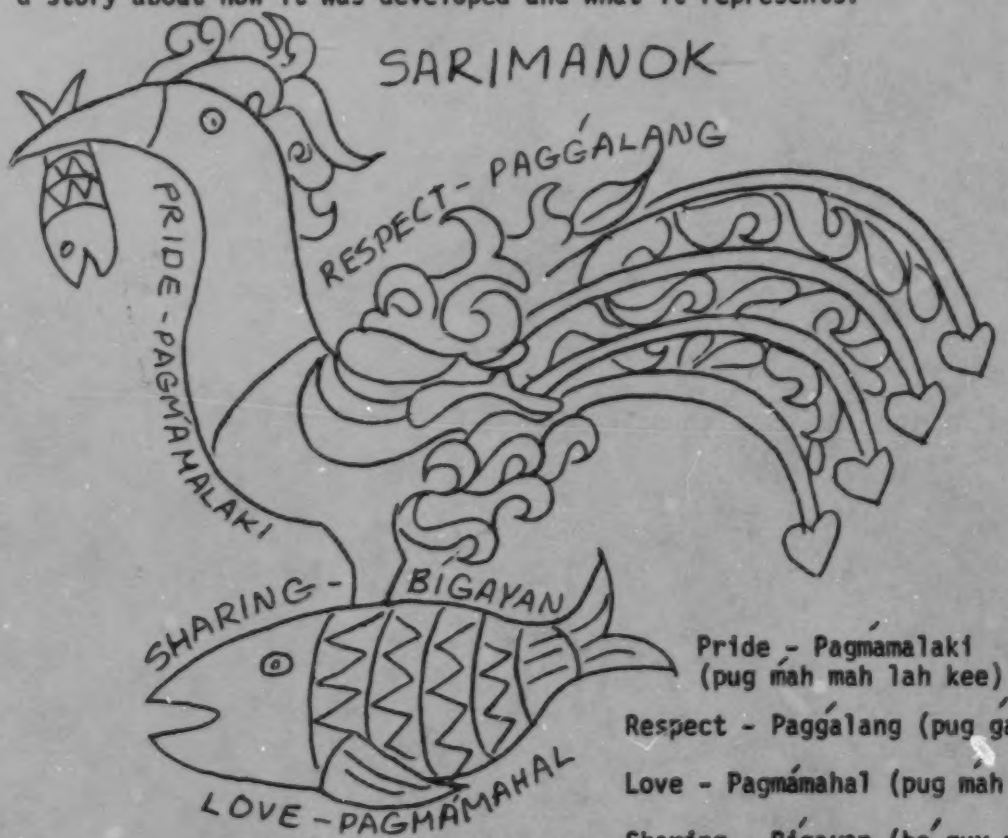
Tell story: For Filipinos the Sarimanok is a good luck symbol representing love, courage, spirituality and freedom. An easy Filipino Maranaw tribe legend tells of a sultan who used the Sarimanok to send messages to his beloved. The messages were contained in a fish-like object, carried by the fowl in its beak. Many Filipino tribes have their own version of this legend and have adopted the Sarimanok as an important part of their culture. In the Muslim communities, the Sarimanok design is widely used to decorate houses, boats, and musical instruments during holiday celebrations and especially weddings.

The leader gives each student a part of the puzzle. The words written on the Sarimanok puzzle are in English and Tagalog, one of the many Filipino dialects. Explain how these special worlds help us grow. At the end of the week they must tell the class what they did to show pride, respect, love and sharing. Examples: Pride - satisfaction in solving a hard problem; respect - listening to others talk without interrupting.

When this is done they may paste their puzzle piece into the frame to correspond with its number. Emphasize the picture cannot be completed until everyone has acted upon the four words. After all the pieces are in place, discuss with the class the spirit of the message the Sarimanok brings. In order to express our love for all people, we should take more time to learn and share our culture and uniqueness with pride and respect.

The class will develop respect and appreciation for a good luck symbol that is very meaningful to the Filipino culture and people. The students will have completed a project where everyone's participation was necessary.

Creative Writing Assignment: Have students create their own good luck symbol and tell a story about how it was developed and what it represents.



Pride - Pagmámalaki
(pug mah mah lah kee)

Respect - Paggálang (pug gah lung)

Love - Pagmámahal (pug mah mah hull)

Sharing - Bígayan (be guy yun)

5. WHAT IS PREJUDICE?

This activity helps define what prejudice is.

PREJUDICE -- An attitude without reason, a judgment in advance, prejudgment.

The leader will begin the discussion with the definition of prejudice and follow with an example.

Example: Once there was a girl named Alice who didn't like green beans. She didn't know why she didn't like them. Alice was prejudiced against green beans, although she had never even tasted them. So, she built a wall around green beans and shut them out of her life for no reason. As Alice grew older, her dislike for green beans grew and grew. Pretty soon she began to dislike all green foods, even lime sherbet. Of course, Alice's prejudice against green foods didn't hurt them, as they have no feelings.

Continue the discussion relating the prefudice toward green foods to the prejudice toward groups of people. Point out in the discussion that Alice missed out on a lot of good green foods she may have liked by her prejudice of all green foods. That, like Alice, people who do not give themselves the opportunity to really know people of all colors--avoiding them with no reason--build up prejudices in the same manner, and like Alice, they are missing out on a lot of neat friendships. Prejudice towards people hurt them, as all people have feelings.

Children will learn the definition of prejudice and begin to see how limiting prejudice can be.

Creative Writing Assignment: Have students brainstorm together some situations which illustrate prejudice, then choose one to write a story. They may elaborate upon the ones they choose making sure they include if someone was hurt. Have them include what could have been done to have stopped this from happening.

6. ON MY WAY

This activity is designed to help promote awareness in students of the many contributions Afro-Americans have made that are part of our every day lives. To encourage students to recognize enriching aspects of their lives due to efforts from individual contributions.

Use a ditto copy of "On My Way" map, crayons and pencils.

Procedure: Leader will start discussion with "There are many contributions from people that have added to our lives. On a daily basis, friends, relatives, classmates and other people we come in contact with can affect the way we feel about ourselves. Many times we don't even think about this--or appreciate it. How can we show respect and appreciation? Let's talk about it. Tell us something that some one did for you last week that made you feel a little special. For example, 'My brother hung up my jacket for me when I couldn't reach the hanger.' 'Ms. Smith went out of her way to give me a ride to school.' 'Sandy brought treats to the class because she wanted to share.' In our everyday life we take many things for granted--like eating ice cream, shampooing our hair, or even just stopping for a traffic light."

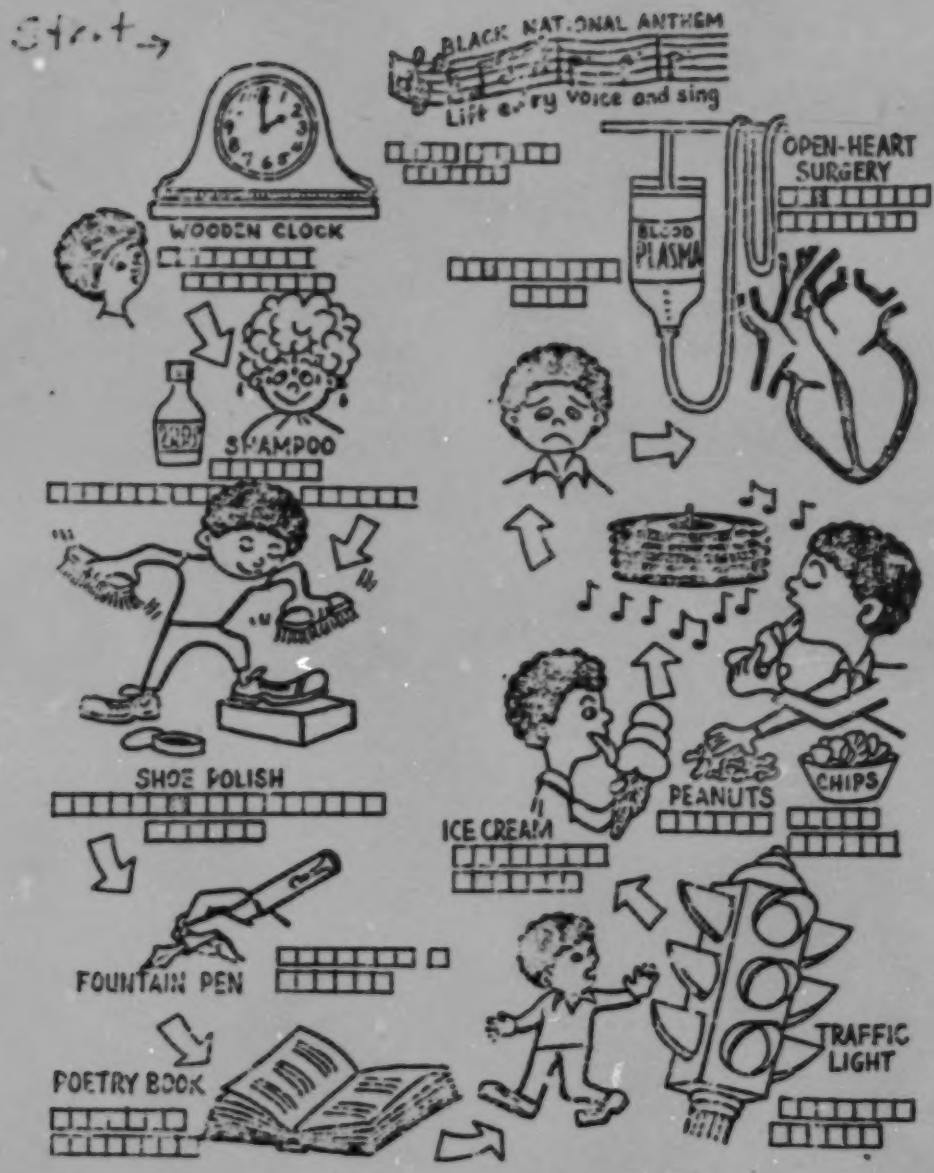
Tell children that we are going to take a pretend trip to a birthday party. As part of the preparation, have children name possible things they would do before, during, and after a party. Hopefully some of the items on the "On My Way" map will be mentioned. Leader should list items children think of on a chalkboard. Pass out ditto copy of the map and have children write in the Afro-American contributor's name. Stress the point that items they thought of as being connected with a trip to the birthday party are actually special contributions from Afro-Americans and that it is important to be aware of these contributions and not just take everything for granted. This will enhance children's respect and appreciation for all people and their contributions.

Follow-up Activity: Sing or listen to the Black National Anthem, "Lift Ev'ry Voice and Sing," by James Weldon Johnson.

Black Contributors

Wooden clock -- Benjamin Banneker
Book of poetry -- Phillis Wheatley
Shampoo -- George Washington Carver
Shoe polish -- George Washington Carver
Discovered hundreds of ways to use the peanut -- George Washington Carver
Fountain pen -- William Purvis
Traffic light -- Garrett Morgan
Ice cream -- Augustus Jackson
Potato chips -- Hyram S. Thomas
Blood plasma -- Dr. Charles Drew
Open-heart surgery -- Dr. Daniel H. Williams

Creative Writing Assignment: Have students choose a couple of the black contributors listed above and do research on them in the library. Then find and research two others who are from a different ethnic background who were contributors and write short autobiographies on all.


Start
BLACK NATIONAL ANTHEM
Lift every voice and sing
WOODEN CLOCK
OPEN-HEART SURGERY
BLOOD PLASMA
SHAMPOO
SHOE POLISH
PEANUTS
CHIPS
ICE CREAM
FOUNTAIN PEN
TRAFFIC LIGHT
POETRY BOOK

7. WHAT IS FAIR?

This activity is designed to encourage students to look beyond apparent facts in seeking justice.

Leader begins by saying "Suppose we were to have a relay race and everyone started at the same place except for one person who is given a large headstart. Do you think that would be fair? Would it be unfair under any circumstances? Can anyone think of a good reason why it might be fair?" Discuss.

"Let me tell you a story...Beth is like many of us. She enjoys sports, makes people happy, cooperates, shares, etc. Beth has had the flu for the last couple of weeks so she has been absent from school. Beth is okay now but still feels a little weak. We all like Beth a lot and would like her to have an equal chance of winning the race. The rest of the class has been practicing for the big race all week while Beth was absent. Now if Beth is given a headstart she would have the same chance of winning the race as anyone else. The whole class agreed that she should be given the headstart. Was that fair?"

Leader solicits definitions for the word "fair." FAIR: just and honest.

Variations: Students are assigned to relay an incident or write a story where what seemed obviously unjust may be revised with additional study.

Have children play a game where equalizing the possible outcome is a factor, i.e., students throw a ball or other small object from hand to hand. Note the number thrown by each child. Set a goal for the next game that is higher than the highest number thrown among the students. Give a handicap of 90% to all students. If the goal for the next game is 50 throws and Jamie was able to throw the ball 30 times, figure the handicap by:

50 - 30 = 20 10% of 20 is 2.
20 - 2 = 18

Give Jamie an 18 point handicap. Play game again with all students trying to reach goal with addition of their handicap. Give a small prize to the winner.

Children will realize that what may at first appear to be a clear case of injustice might be changed in light of additional facts.

8. FORTUNE COOKIE

This lesson demonstrates to children differences in individual values and needs.

You will need small slips of paper, pencils, fortune cookies.

Have group seated in a circle. The leader holds up cookies and explains, "These are called Chinese fortune cookies which, as you rpobably know, have slips of paper inside them with fortunes that often make people happier." The leader then asks each child, "What are some things that would make you feel good?" The children will then tell the group what would make them happier, For example: One child may say, "It would make me happy if I could do my math problems because math is hard for me." Another child may find math easy and the first child's wish would have no value for him. Have each child write on paper his/her name and three things that make them happy. Discussion will then follow. Place the folded papers into a container and have each child draw one out. Ask them to write a fortune appropriate for the person named on a tiny slip of paper and insert into a cookie. Then they are to

give the cookies to the person for whom the fortune is intended and let them share with the group. Discuss with children how they have seen that each individual is made happy in different ways. Children will be able to see the differences in individual values and needs.

Follow-up Activity: The leader should encourage children to discuss the things that make their friends and relatives happy. After discussion, the children can make personalized fortune cookies for their friends and relatives.

Creative Writing Activities:

1. Have student work on proverbs.

2. Have students research proverbs and write some of their own. Then have them discuss philosophy.

3. Teacher writes "I believe" on board and each student writes his/her own philosophy using the format below. Discuss the samples below. Use pen or regular paper mat and make bulletin board or use butcher paper and hang in room.

> THIS I BELIEVE.....
>
> --that older kids should not push younger ones around because it hurts their feelings.
>
> --that I know I have a bad temper and I sometimes get really mad and lose it.
>
> --that teachers should treat everybody the same and be fair.
>
> --that you should always tell the truth in the beginning, otherwise you just get into more trouble.

9. WINTER HOLDAY RAINBOW GREETING CARD

The following materials are needed for this activity:

> Construction paper in colors of people and at least one more color, glue, scissors and felt pens. A book about snowflakes--visual aid, and white tissue paper.

Leader will provide children cut construction paper card approximately 8" x 10". Have the children fold 10" length in half. Leader shows pictures of snowflakes in book to children. Point out that no two snowflakes are exactly alike. Pass out tissue paper. Demonstrate how to fold the tissue using very basic instructions. While the children are cutting out the snowflakes, discuss the differences and uniqueness of snowflakes. Tie the discussion into the uniqueness of each child and the beauty of differences.

Have student recreate their own message which captures the uniqueness of their own ethnic culture. Then do their own cover designed around the message. Choose a symbol to illustrate its uniqueness such as the snowflake represented uniqueness.

Variations: Use for special occasions with different background symbols such as flower, autumn leaf, etc. Children will be helped to understand the idea of uniqueness. Examples of messages that have been used:

1. Love comes in many colors.
2. The beauty of differences and the differences of beauty.
3. Love--people colors.
4. Let's relate!
5. The colors of friendship,
   The colors of peace.
   The colors of people,
   The colors of love.

10. A FLOWER

This activity is designed to illustrate that differences can be beautiful, adding variety and interest.

"The Beauty of Differences, The Differences of Beauty"

Use: different colors of construction paper (flowers)
green construction paper (stem)
12" x 18" construction paper to be used as background to glue the vase of flowers on
scissors and glue
flower patterns

The leader will explain that all flowers have their own beauty. When one kind of flower is put with different kinds of flowers, they become a beautiful bouquet. Instruct each student to:

Draw a stem on green construction paper about four inches high.
Draw a flower of their choice on colored construction paper about two inches high.
Cut the outline of both the stem and flower.
Glue the stem to the flower.

Group leader:

Draw a vase at least eight to nine inches high.
Cut the outline of the vase and paste it to the 12" x 18" construction paper.

When the students have completed their flower, have them discuss why the particular flower they have chosen is their favorite. After discussion each student can glue his/her flower to the vase.

Variation: Make two bouquet pictures, the first with only one kind of flower, and the second with many different flowers. Add actual photos of children to centers of the flowers for a personalized effect. The students will begin to understand the meaning of the phrase "The Beauty of Differences, Differences of Beauty."

Creative Writing Assignment: Discuss the different types of flowers. Point out those that always represent beauty and love (rose, lily, orchid). Have students each choose another kind of flower, possibly one that even is considered a weed or a wild flower and create a poem or a free verse composition using "The Differences of Beauty" as the theme or main idea. Have them point out in their writing how "Different can be beautiful."

11. OUR TREE WILL GROW

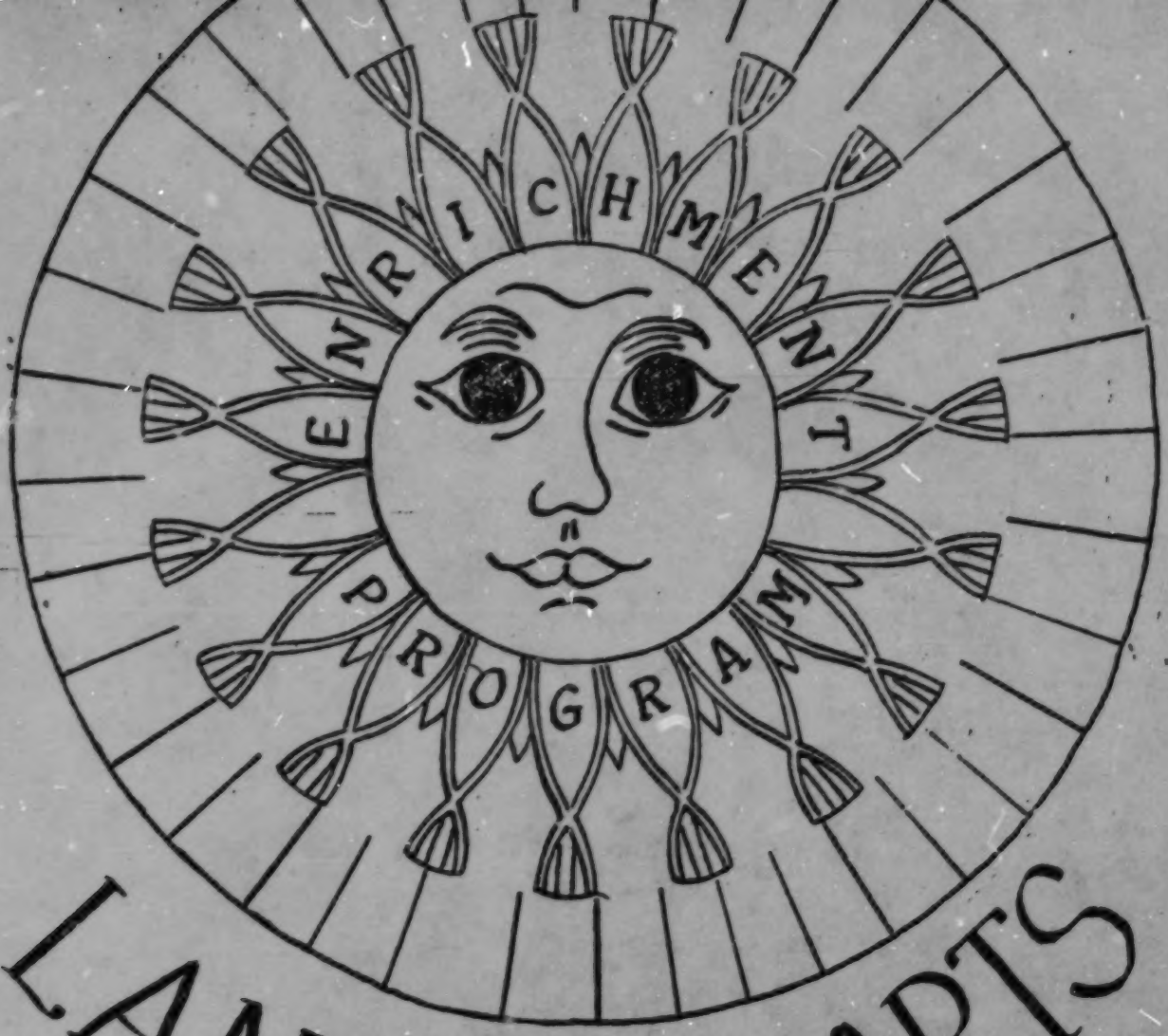
This activity is designed to promote a sense of appreciation for the various cultures that are part of America and enhance our lives.

Use one large tree with five large limbs in the people colors (red, white, yellow, brown, black). Tree can be drawn on construction paper, made of papier mache, etc. Branches "growing" from large limb in corresponding people colors. Many leaves--green. Felt pens, tape or glue.

The leader will explain that the tree is somewhat like a "family tree." We will demonstrate how we enrich our lives by acknowledging contributions from many cultures. These contributions will be written on the leaves; the leaves will be attached to the appropriate branch. (Control of acceptable items for the leaves is left up to the discretion of the leader.) Some leaders have introduced the tree with a limited subject area, i.e., music from different cultures and leaders from different cultural backgrounds in our city, books we have read, etc. Encourage the students to keep the tree "healthy" by making sure each branch has many leaves.

Variation: This activity lends itself to small group research. The tree is an effective visual aid in "record keeping." The tree will grow by inviting people from various ethnic communities to visit classrooms and speak on a subject or share a particular activity. Classes that do not have a multi-ethnic make-up can still explore the many contributions from all cultures. The children will experience aspects of many cultures and develop an appreciation of them.

Creative Writing Activity: Students research their own ethnic background and family tree. Have them write a biography including all aspects of their family tree.



LANGUAGE ARTS

Poetry

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"POETRY--VOICES, LANGUAGE AND FORMS"

Individual Workbook

We recommend that this book be used as a part of the in-depth study in poetry. This book includes samples of poems, questions, and exercises which enable the student to read and write poems better (meaning more easily, confidently, and with greater pleasure).

The three parts of this book are:

1. Voices
2. Language
3. Forms

When students finish this book, they should be able to recognize such things as:

--what characters or voices are speaking in a poem
--to which listeners the characters or voices in a poem are talking
--whether the poet who writes a poem is actually "in" his or her poem
--from where ideas come for poems

And the students should find it easier to think about such questions as:

--How can a poem "do" what it "says"?
--What is a "word picture"?
--Why does a poem look the way it does?

Students will also try doing some of the things poets do. Maybe most important of all, after finishing this book, they should be able to answer the question "Why poems?" for themselves.

The teacher can introduce and use this book in the ways listed below:

1. Follow the units and exercises verbatim with a copy for each student.

2. Follow the units verbatim, with students sharing copies.

3. Choose a few exercises from each unit and use in the sequence as suggested below:

   A. Unit 1: Voices
      --Who's in a Poem, pp. 6-8
      --The Speaking Voice, pp. 14-16
      --More Than One Speaks, p. 18
      --Things That Speak, p. 21
      --Poems That Speak, p. 24
      --Listeners, pp. 28-31

   B. Unit 2: Language
      --Specific Words, pp. 33-36
      --Images, pp. 40-41
      --Comparisons, pp. 48-50
      --Personification, pp. 53-54

   C. Unit 3: Forms
      --Poems With Shapes, pp. 58-63
      --Finding Poems, p. 65
      --Form and Meaning, p.68
      --Counting Syllables, pp. 76-77

There are additional activities which are listed in the teacher's manual.

TYPES OF POETRY

The following are fifteen different types of poetry which are complete with an explanation and sample of each.

These can be used:

(a) individually.

(b) in small groups.

(c) with students in pairs.

(d) as a total classroom activity.

As a culmination project have students create a poetry anthology, illustrate, and bind. The collection could be developed around a certain theme or topic. Students could also create a collection of character sketches in rhyming or non-rhyming form of television personalities, sports heroes, cartoon strip characters, members of their classroom, their favorite teachers, or family members.

TYPES OF POETRY

Type	Explanation	Sample
Couplet Triplet Quatrain	As you read each boxed statement below, compare it to the piece of writing on this sheet that says nearly the same thing. How are the pieces alike? How are they different?	Generation Gap Don't talk to me or look my way. I'm right. I can't hear what you say.

One hot afternoon in late summer, Dad and I were walking along the sidewalk. I noticed that Dad's figure cast a long shadow that looked like a stilt-walker.
The word Idaho comes from an old Indian name.
Great forces between the earth and moon cause the earth's rising and falling tides. The giants are tug-of-warring with each other, causing ebb and flow.

The statements above are written in ordinary languaged called prose. In the sample poems, the meaning of each prose passage has been compressed. It has been tightened into fewer, more sense-appealing, musical words and lines. What meaning has been compressed into "Generation Gap"? into "Blinders/Grinders?"

The poems shown here are three stanza forms; couplet, triplet, quatrain. A stanza is a group of two or more poetic lines that follow a common pattern of length, musical beat, and rhyme. Each line that rhymes with another in a stanza makes up the rhyme scheme. A rhyme scheme is shown by letters of the alphabet. For example, a couplet has this rhyme scheme: aa. Which poems here are couplets?

Which poem on this sheet matches each following stanza form and rhyme scheme?

Stanza Form	Rhyme Scheme
Triplet	aaa
Triplet	aba
Quatrain	aabb
Quatrain	abab

When you use a stanza form, beware. Don;t force words to rhyme. Pick words very carefully for their sound and sense. Make music and deliver the meaning you want.

Stilt-Walker

In the afternoon sun of a late summer heat.
Dad's shadowy stilt-walker stalked our
street.

Blinders/Grinders?

Some say spectacles, some say blinders,
While glasses is what they mean.
They eat hoagies, heroes, or grinders,
While I munch a submarine.

Tidal Battle

Two giants wrestle at the top of the moon
Tug-of-Warring in the afternoon,
Forcing the seas on the earth below
Into regular currents that ebb and flow.

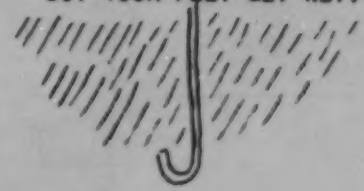
Paper Caper

The poster star
Strums a guitar
For his fans afar.

Etymology

Idaho:
Indian name
Of long ago.

TYPES OF POETRY

Type	Explanation	Sample
Shape Poems	Be the master of language, not its servant. Make language do things for you! Play with words. Pencil some shape poems. Arrange words in the shape of the things you are writing about. Loosen up. Uncork your ideas. Make words LARGE, small, squig-fly, broken, fat, thin, slanted, s p a c e d o u t. Or design them in other ways. Let each poem turn into a word sketch that carries a meaning.	I HIDE INSIDE A PLASTIC UMBRELLA. YOUR HEAD STAYS DRY BUT YOUR FEET GET WET. 
Limerick	"REGGular Hen" is an example of a limerick. It is a five-line nonsense verse in which lines 1, 2, and 5 rhyme. The two shorter lines--3 and 4--also end in a common sound. Read the limerick aloud to yourself and hear its rhythm, or musical beat. It is the rhythm many limericks follow.	REGGular Hen Old Farmer Grit had a miserable hen, Hadn't laid eggs since goodness knows when, Till Farmer had said, "Tomorrow's her head!" A dozen a day has been quota again.

Type	Explanation	Sample
Catalog Verse	Catalog verse is a listing of observations that forms a kind of unrhymed poetry. Sometimes the listing can be in any order, as in "Market Square." Or the catalog of observations can be arranged in a rough pattern as "Western Day Parade." Its pattern has a bustling beginning; a loud, noisy middle; a quiet ending. Another pattern in catalog verse might group the lines according to the senses. The first set on lines for instance, might tell about things heard; the next set, about things seen; then tasted, and so on. What other possible patterns can you think of? In these samples of catalog verse, which words appeal to your senses? Writing catalog verse is a good way to search out a subject. It's a good limbering-up exercise, too. It lets your mind leapfrog from one idea to another. It's packed with surprises. How awake are your senses? What observations, memories, or emotions--inside feelings--can you catalog? Surprise yourself!	Market Square Open carts crammed with fruits Baskets piled with grapes by the quart "Juicy Concords. Buy 'em here." Trees of freckled bananas Baskets of corn--bushels of apples Broken crates and clutter Yellow-brown pears melt on the street Potatoes rot in the gutter Sweet sticky smells tickle the nose "Peppers--hot red, sweet greens-- 39 a half." Shoppers mill, collide Vendors hawk above the traffic's rumble: "Temple oranges--the juiciest in town." "Fresh mangoes--Florida's best." "Ripe watermelons. Step up to the tailgate, Lady." Meatcutters sport blood-stained aprons Mountains of hamburger Pork chops in towers Plucked chickens hang by their necks Fly papers dangle overhead Open market. Market open. Buy roses veal evergreen dates grapefruit tomatoes Buy everything! "Best bargains in town!"

Catalog Verse
(continued)

Western Day Parade

Lawn chairs line 27th Street
Little kids perch on their fathers' shoulders
"Down in front!"
Bubblegum cards thrrrrricle bicycle spokes
Popcorn pops
Distant drums
Closer
Closer
Here
Majorette struts, kicks, drops baton
Horses clop clop clop on pavement
Cowboys rock on silver saddles
Spurs jangle
New Levi's
Ten gallon hats poke the air
"Howdy pardner" "Mornin' ma'am"
Antique cars
Oooooooooga Oooooooooga
A lost balloon bubbles toward the sky

Clowns toss cellophaned candy
The gang scurries for booty
Tom-toms thump a steady beat
Indian dancers, poker-faces, beaded moccasins
Teepee rolls by on a flatbed trailer
Crepe-paper ruffles
20th century West.

Lawn chairs folded
Bands break rank
Paraders and watchers amble home
A yellow streamer ripples down empty 27th.

TYPES OF POETRY

Type	Explanation	Sample
Formula Poem	"H_2O" is a formula poem. It follows a formula, or pattern, the writer makes up. A formula might be to begin each line with the letter G. Another formula might have each line begin with the same word, water. The middle three lines deal with the same subject but begin with any word that pops into the writer's mind. The purpose of the formula poem is to let fantasy, or make-believe, replace real observations. It leads you to surprises. How can you put these samples of word-play to work? Enjoy yourself.	H_2O Water the plants in the window. Water splashes over the edge of the pool. Water fountains burble a constant noise. Ice cubes clink in a glass. Steam rises from the teakettle. Mist sprays from the hose. Water comes in many forms.

Type	Explanation	Sample
Found Poetry	Read the news article at the right. Then, as you read "Blackfeet Powwow," pause only where you see the punctuation marks. How would you compare the two pieces of writing? Some people find amusement in writing found poetry. You might, too. First, select something that has already been published in prose--ordinary, everyday language. Then put the words into a pattern that gives them a poetic sound and rhythm, or musical beat. Make some lines long. Make others short. Repeat some words. Repeat some lines. And, as you read and reread your lines to hear which pattern sounds best, use punctuation marks to give music and meaning to the verse. "Finding" poetry can help you flex your mind's muscle before you start a story, poem, or other piece of writing. It can surprise you, too. Words or lines you put near each other may help you see something that you hadn't ever noticed before. "Finding" poetry can also help sharpen your writing. It can keep your ear tuned to the sound and rhythm of language. Where can you find poetry? Look all around. Skim newspapers and magazines. Read the print on toothpaste tubes, cereal boxes, and other containers. Glance at road signs and billboards. Flip through gift stamp and mail order catalogs. Study any printed matter. Dig and "find" poetry.	The drums start beating as the sun sinks behind Glacier National Park, and for some, the modern days end. From the shadows amidst colorful tepees, dozens of Blackfeet Indians spring into a center of light. Their levis and sports shirts of the afternoon have been replaced by colorful buckskins, feathers, beads and bells. --- Blackfeet Powwow Drums start beating As the sun sinks. Modern day end. From the shadows, Blackfeet Indians spring into a center of light, Levi's and sportshirts Of the afternoon Replaced by buckskins, Feathers, Beads and bells.

TYPES OF POETRY

Type	Explanation	Samples
Haiku Tanka Cinquain Cameo Lanterne Vignette	As you read each poem, pause only for punctuation marks. They help give meaning and music to the verse. Music will also come from the number of syllables in each line of words. Which poem, or pair of poems, matches each of the following descriptions? --A Japanese form of poetry, the haiku tells about a brief moment in a day or season. It has seventeen syllables arranged in this pattern of three lines: 5 syllables, 7 syllables, 5 syllables. --The tanka has five lines following the pattern: 5, 7, 5, 7, 7. Unlike a haiku, this Japanese form tells about ideas or events happening over a period of time longer than a moment. --The cinquain (sing-KANE) follows this pattern: 2, 4, 6, 8, 2. --A cameo, which shows a realistic picture of something either beautiful or ugly, has this syllable count: 2, 5, 8, 3, 8, 7, 2. --Five lines arranged in the pattern--1, 2, 3, 4, 1--form a Japanese lanterne. --The vignette (vin-YET) consists of six lines: 2, 4, 4, 6, 7. Writing syllabic verse takes special skill, for you must pack a lot of meaning into a few words. Always choose sense-appealing words that fit the appropriate syllable count for each line in the form you're using. Yet make the words carry the exact message you want to send to your readers. What is the message in each poem shown here?	Sun Worshipers Yellow sunflowers Turn their faces east, then west, Following the sun. Sorcerer Fog swirls down the street Playing hide and seek with me. Phone poles disappear, Then leap out without a sound. Fog's a stealthy sorcerer. Vacancy Windows Stare back at me Like eyes, without blinking No welcome here, just empty panes Of glass. The Rockies Mountains Tower above earth And touch the sky with snow-topped peaks. Can you see Waterfalls and painted flowers, Trails and gullies hidden far Away?

CONTINUED	Samples
Haiku, Tanka Cinquain, Cameo, Lanterne, Vignette	Fission Hatred Divides a nation, Separates men from each other, Teaches fear. Mistrust, prejudice, and sorrow Grown from one generation Onward. Perspective Old man sits on the steps. Watches seasons pass. Butterfly King A monarch lights upon the zinnia's crown. Invaders Black ants Swarm on small legs To the table Climb quickly to the top, Lured by a spill of sugar: Invaders.

Student Samples of Different Types of Poetry

The Pond

Frogs groggily croak,
Mosquitoes bizz and buzz,
Polliwogs squiggle and wiggle,
On top of the water is floating
Wind-ridden daffodil fuzz.

by Christi
Age 12

Just Before I Sneeze

My nose
Waits,
Quivers,
Tickles,
Itches,
Stalls,
Hesitates,
Until I can't stand it any longer,
And then,
And then,
And then,
KATCHOO!!!
Instant relief.

by John
Age 11

You

You dad,
In the early morning
You are the rising sun
Smiling through my window
Making the beginning of my day
happy.

By Sara
Age 12

Night Rider

He moved forward,
I felt his muscles surge.
His great power and speed,
I did not have to urge.
We were one moving with one another
We jumped streams and brooks,
And then jumped others.
And when the sun woke up,
And began to rise,
We both flew together,
Off into the skies.

By Christi
Age 12

Weeds

Weeds are seasoned travelers
Morning glory on the garden wall
Dandelions in the corn stalks tall.

Weeds are seasoned travelers
Queen Anne's Lace in the cabbage patch
Skunk weed in the well does hatch.

Weeds are seasoned travelers
Thistle twining in the garbage pail
outside
While crabgrass watches for a place
to hide.

by Katie
Age 10

I Like Trees

I like trees
They stand so calmly in the rain
With only the wind to send them
Into deep knee bends.

By Allen
Age 11

When I Became a Poet

One day while I was writing
A new idea came.
It engulfed me in its feeling
And I knew it would bring me fame.

As this wild thought overtook me
I began to understand it.
So taking up my faithful pen
Hoped people would demand it.

The words appeared so easily
It almost seems a crime.
To think I worked so hard before
And never made a dime.

As time went by my fame had grown
Beyond the limits of my mind.
My poems were wanted everywhere, and
It started with two words that rhymed.

By Julie
Age 12

Hallow's Eve

Cats yowl, kittens howl,
Pumpkins shine and glow
Witches fly up in the sky
And make the four winds blow.

Pumpkins sneer and pumpkins leer
As children scuttle by
A cackling sound from above the ground
Makes a small child cry.

By Lynne
Age 11

The Wind

The wind dances through the trees
Blowing off some of the leaves.

Tumbling to the ground they go
Waiting for the winter snow.

Passing by a flower or two
Coming across a broken canoe.

Running silently across the lake
Blowing a soft breeze to a gentle wake.

Sleeping duck in a clump of grass
The frightened duck starts to sass.

The wind being angered by all of this
It starts to hiss.

The frightened duck starts to run
In the hot and scorching sun.

Into the water the duckling splashes
Just as the wind over him passes.

Moving on to a bed of roses
It gently starts to tickle their noses.

The wind dances through the trees
Blowing off some of the leaves.

Tumbling to the ground they go
Waiting for the winter snow.

By Sheri
Age 12

Developing a Friendship

Who is this befriending me
His friendship crawls so silently
But sometimes every now and then
He seems to be no more my friend
Creeping quickly back in his shell
But then once again he is my pal
Never calling me by my name
But I suppose I am the one to blame
He's neither mad, nor insane
So why should he cause me all this pain
As he stays so withdrawn and quiet
A chance to converse comes, won't he try it?
He must be avoiding me
Will he never see
All I want is to be friends
But this turmoil never ends.

By Julie
Age 12

The Procedure of Getting False Teeth

Look at those teeth so fine,
I adore the way they shine,
After the toothbrush twirls,
They look like little pearls.
After I was grown,
My teeth were proudly shown,
The way they would grind together,
No matter what kind of weather.
But then one night at supper,
Out came an upper,
And then the whole team,
Deserted me like a bad dream.
Then I was a miser,
Trying to hold onto my incisor,
But I didn't make it,
Now I have to fake it.

By Ed
Age 12

Chicken Soup

Chicken soup set in a mug
Poured from a steaming jug
Waiting, cooling in a dish
The answer to a luncheon wish.

Bubbling, boiling in a pot
Meat and carrots cook a lot
Simmering in with tasty broth
To be set upon a cloth
Waiting on a table spread
To be eaten with brown bread.

By Lynne
Age 11

The Things I Like To Do Outside

The things I like,
To do outside,
Is to make my horse,
Named Pixie stride,
Upon the beach,
With the morning tide,
I like to take a horseback ride,
Then I'll swim,
Til the day is dim.

These things I do when the day is warm,
But when winter comes,
And the snow does swarm,
I'll make a snowman,
Out of clean white snow,
And on my sled,
Down snowy hills I'll go.
On frozen ponds I'll slide,
In snowy trees I'll hide.

In spring I'll know,
Just what to do,
I'll pick flowers,
And make wreaths,
Of colors green, red and blue.

In the clean, cool days of fall,
I'll make a leaf pile,
Big and tall.
Then I'll jump right in,
Until I have leaves in my skin.

These things I like,
To do outside,

By Christi
Age 12

Rain

Gently I fall
I shower
I watch the plant life below
They flower
My raindrops drop cold and wet
They patter
I see myself spreading out
I scatter
My mist is gentle and loving
I refresh
At times I am bitter and cold
I depress
Beating and whipping the land below
I show my terrible wrath
I strip the land of its beauty
I hate all in my path
But today I'm a spring shower
I am mild
I love the earth
It's my child
I water and refresh it
I care
The earth is now green
It's never bare.
I am rain.

By Rachel
Age 12

This poem was given to a teacher in Regina, Saskatchewan, by a 12th grader. Although it is not known if he wrote the poem, it is known that he committed suicide a few weeks later. The poem originally appeared in Generation magazine.

He always wanted to explain things, but no one cared.
Sometimes he would draw and it wasn't anything.
He wanted to carve it in stone or write it in the sky.
He would lie in the grass and look up in the sky.
And it would only be him and the sky and the things inside him that needed saying.
He kept it under his pillow and would let no one see it.
And he would look at it every night and think about it.
And when it was dark, and his eyes were closed, he could see it.
And it was all of him. And he loved it.
When he started school he brought it with him.
Not to show anyone, but just to have it with him like a friend.
It was funny about school.
He sat in a square, brown desk
Like all other square, brown desks
And he thought it should be red.
And his room was a square, brown room
Like all the other rooms.
And it was tight and closed, And stiff.
He hated to hold the pencil and chalk.
With his arm stiff and his feet flat on the floor, stiff.
With the teacher watching and watching.
The teacher came and spoke to him.
She told him to wear a tie like all the other boys.
He said he didn't like them.
And she said it didn't matter.
After that they drew.
And he drew all yellow and it was the way he felt about morning.
And it was beautiful.
The teacher came and smiled at him.
What's this, she said. "Why don't you draw like Ken's drawing?"
Isn't that beautiful?
After that his mother bought him a tie.
And he always drew airplanes and rocketships like everyone else.
And he threw the old picture away.
And when he lay alone looking at the sky,
It was big and blue and all of everything, but he wasn't anymore.
He was square inside, and brown
And his hands were stiff.
And he was like everyone else.
And the things inside him that needed saying didn't need it anymore.
It had stopped pushing.
It was crushed. Stiff.
Like everything else.

"TRAPPED!"

This is worth an individual lesson!

Children can really produce some writing that reflects deep thinking. Spend time on brainstorming the different things (real and abstract) that could be trapped. See student samples.

Talk about traps, using the situations of people being trapped in floods, burning buildings, etc., and of animals trapped in landslides, forest fires, and by trappers. Then pose the problem: Think of as many other different things as you can that get trapped besides people and animals. List the various categories of things being trapped on the chalkboard such as:

(traps for non-living things analogous to living things)
water in sponges
sounds on tapes or records
gas pressure in cans
ink in pens
energy in dams

Students learn to look for relationships between many different kinds of things and to use analogies.

Student Samples

The Prisoner

I am the alter ego, trying so desperately for freedom.
  An eternity away.
I am a useless, unknown character to myself
  Trying, trying to get out.
He is a violent fierce mortal.
  Such brute strength and unpredictable outbursts!
Like an outraged lion
  I am confused
So helpless, so lonely.
  I see no one but this fierce violent man,
But I am peace and harmony.
  When will I be noticed?
So quiet and silent
  Waiting, just waiting....

By Becky
Age 11

The Dream, Feelings and Longing Trapped in a Blind Man

I am the dream of sight, thought by
    a blind man,
Never to come.....
I am a persistent longing for a faint
    glimmer of light in the dull
Blackness of the mind.
I visualize lovely landscapes,
    bright colors, cheerful faces,
Busy streets; the things I see in my
    mind will never stop until
I am released from the dark, meaningless
World that I now exist
    never to come.....
As I hear the many sounds of the day,
    I dream and wonder of what these
Things might look like, and marvel at
    my own creative thinking and abstract
Thoughts.
On some days, I am almost glad to be
    blind, to see what I can construct
In my mind, but other times I am in terror,
    with horrifying thoughts of the unknown
World around me.
And I still dream of the day that I might
    regain sight,
Never to come.....

By Jennifer
Age 12

I am a unique person
    trapped in a world of conformity
I am a meek cry
    smothered by tradition
Only one person could help me
    .....Could it be you?

By Beth
Age 11

I am a thought
trapped in someone's mind
I am a great escape
than cannot escape
Every time I have a small chance to get out
another strong thought comes along and blocks
the opening and I am forgotten.
If I ever do escape
I could do great things, perhaps even assist
the existence of mankind
But all I can do now is to sit.....and wait.

By Jennifer
Age 12

Logic Trapped in a Computer

I am a vast amount of ideas
enclosed in the memory banks
Of a very massive computer.
No one has enough common sense
to use all my logical information
That can make this a better world to
live in for everybody.
I can only escape when someone will
use me.
But they probably won't get the remains
of me until a few years later.
When will they release me?
Probably when man decides to conquer his
problems by common sense and understanding
Rather than war.

By Herman
Age 11

ADDITIONAL ACTIVITIES TO USE FOR POETRY AND
SHORT STORIES FROM PATTERNS OF LANGUAGE TEXTBOOK SERIES

ADDITIONAL POETRY ACTIVITIES

1. Imagery in Poetry

Do all poems tell stories? What other kinds of poems are there? Listen as someone reads three poems that creat images of cities.

Apartment House

A filing cabinet of human lives
Where people swarm like bees
in tunneled hives,
Each to his own cell in the towered comb
Identical and cramped--We call it home.
(Gerald Raftery)

On the Expressway

The city rolls,
Block by block,
Backward through the cold.
I watch it pass.
Apartments of the rich blaze
And fade; mills
Smoulder into suburbs or slums;
And all's a fabric spun
From bleached grass,
And winter sun.

Everywhere,
Signs point the way
We go. THE PIKE'S PEAK CAR,
DAIRY QUEEN,
ST. PAUL'S BANK AND TRUST stream
The morning air.
At an overpass, a white hand
Lifts in salute, is gone.
And still, unbroken,
The road comes on. (Robert Dana)

Central Park Tourney

Cars
In the park
With long spears lights
Ride at each other
Like armored knights;
Rush,
Miss the mark,
Pierce the dark,
Dash by!
Another two
Try.

Stages
In the Park
From dusk
To dawn,
The tourney goes on:
Rush,
Miss the mark,
Pierce the dar,
Dash by!
Another two
Try.

(Mildred Weston)

Talk about answers to these questions:

a) Of what does his apartment house remind Gerald Raftery? How would you describe an apartment house?

b) Of what does Robert Dana think as he drives along an expressway? Of what do you think as you travel along an expressway?

c) Of what is the fabric in Dana's poem composed?

d) How does Mildred Weston help you to picture knights on horseback riding at each other?

e) How else could traffic be described?

If you have a different image of any of the topics described in the three poems, describe your image.

After you write your image, read it carefully. Be sure that you have used fresh and unusual descriptions. Cross out any unnecessary words. State your images as clearly as possible.

Read your composition to the class. Notice how people react differently to the same topic.

2. Enjoying Poetry With Strong Rhythm

Listen to the poem "The Voyage of Jimmy Poo" by James A. Emanuel.

The Voyage of Jimmy Poo

A soapship went a-rocking
Upon a bathtub sea.
The sailor crouched a-smiling
Upon a dimpled knee.

Young Neptune dashed the waters
Against the enamel shore,
And kept the air a-tumbling
With bubble-clouds galore.

But soon the voyage ended
The ship was swept away
By a hand that seemed to whisper,
"No more games today."

The ship lay dry and stranded
On a shiny metal tray,
And a voice was giving orders
That a sailor must obey.

Oh, Captain, little captain,
Make room for just one more
The next time you go sailing
Beyond the enamel shore.

As you hear the "The Voyage of Jimmy Poo" again, tap your fingers to the rhythm. How many beats are in each line? How does a poet create rhythm in a poem?

What other poems with strong rhythm do you knpw? Select a favorite poem with strong rhythm and read it to the class. Explain how the poet created the strong rhythm.

Work in groups of three or four, and compose a poem that uses sound patterns to create a strong rhythm. Appoint a group member as a recorder, and have the recorder copy the lines of the poem.

Read the poem and make any changes that would strengthen the rhythm or make the meaning of the poem clearer. Read the poem aloud to the class.

3. Poems That Tell Stories

What poem do you know that tells a story? What do we call a poem that tells a story?

Listen to the narrative poem "The Fog" by W. H. Davies.

The Fog

I saw the fog grow thick,
  Which soon made blind my ken;
It made tall men of boys,
  And giants of tall men.

It clutched by throat, I coughed;
  Nothing was in my head
Except two heavy eyes
  Like balls of burning lead.

And when it grew so black
  That I could know no place,
I lost all judgment then,
  Of distance and of space.

The street lamps, and the lights
  Upon the halted cars,
Could either be on earth
  Or be the heavenly stars.

A man passed by me close.
  I asked my way, he said,
"Come, follow me, my friend"--
  I followed where he led.

He rapped the stones in front,
  "Trust me," he said, "and come":
I followed like a child--
  A blind man lead me home.

Answer the following questions:

a) What story is told in the poem?
b) What image is created in the poem?
c) How many beats are in each line of "The Fog"?
d) Which lines contain the rhyming words in each verse?
e) What is one of your favorite songs whose words form a narrative poem?

4. Using Color Words

Notice how colors can cause various feelings.

What Is Purple?

Time is purple
Just before night
Where most people
Turn on the light
But if you don't it's
A beautiful sight
Asters are purple,
There's purple ink
Purple's more popular
Than you think...

It's sort of a great
Grandmother to pink.
There are purple shadows
And purple veils,
Some ladies purple
Their fingernails.
There's purple jam
And pruple jelly.
And a purple bruise
Next day will tell
Where you landed
When you fell.
The purple feeling
Is rather put-out.
The purple look is a
Definite put.
But the purple sound
Is the loveliest thing
It's a violet opening
In the spring.

Mary O'Neill

What is Purple?, copyright 1961 by Mary Le Duc O'Neill from the book Hailstones and Halibut Bone. Reprinted by permission of Doubleday and Company, Inc.

Discuss the following questions about the poem:

a) What feelings are expressed in the poem?
b) What is the purple feeling stated in the poem?
c) What is the purple look?
d) What is the purple sound?
e) What other feelings do you associate with purple?

Write a paragraph or poem that expresses your feelings about a particular color.

Read your paragraph or poem. Make sure that each feeling or sensory word is the best one to use to describe the feeling you are attempting to describe.

Read your composition to the class. Discuss how colors are able to affect our feelings.

5. Project Ideas

Poetry:

a) Prepare a haiku notebook. Use the kind of paper called onionskin. Apply a border of washable black ink along the bottom of the paper. Blow through a soda straw, causing the ink to form interesting branch-like patterns. Type or print a haiku on each decorated sheet of paper. Bind the poems in a folder on which the word haiku is printed with oriental-looking letters. You may want to present the notebook as a gift to someone.

b) Prepare a written or an oral report on other poetic verse forms, such as triplets, limericks, sonnets, and blank verse. Compose original poems to demonstrate each form.

c) Record your favorite poems on tape, and make them available for members of the class.

d) Construct a bulletin board display demonstrating various rhyme schemes of poetry.

e) Select a poet whose poems you enjoy. Prepare a short oral report in which you present a brief biographical sketch of the poet and read several samples of his work.

f) Select a favorite poem and draw a picture to illustrate it.

g) Make a display of concrete poetry. Leave space on the display for members of your class to display the concrete poetry they write.

ADDITIONAL STORY ACTIVTIES

1. Fiction Writing

Made-up Writing About Real or Imaginary Persons or Events

Why are biography and autobiography considered factual writing? What is the difference between factual writing and fiction?

Make up a fiction autobiography of your life ten years from now. Use 300 to 500 words to tell what your main interests are, what you do with your time, and what your family life is like. Remember that everyone else will also be ten years older.

Read your autobiography to your classmates. Answer their questions about your interests and future plans. Listen carefully as the members of the class tell what they liked best about your autobiography.

2. Imaginative Writing

All writing, whether factual or faction, can be imaginative if you put your mind to work. Which of the two letters on the following page is more imaginative?

Colonial Gardens, Apt. 307
4117 N.W, 51st Terrace
Rockford, Illinois 61109
August 10, 19__

Dear Rita,

Thanks for inviting me to spend the weekend with you. I like the sailing on Saturday afternoon and the picnic and campfire that evening. The fishing on Sunday was great. I had never caught a fish before.

It was one of the nicest weekends I have had all year. I am glad you invited me.

Your friend,
Sally

Colonial Gardens, Apt. 307
4117 N.W. 51st Terrace
Rockford, Illinois 61109
August 10, 19__

Dear Rita,

The sun, spray, and billowing sails made me happy. The dancing flames of the campfire and the taste of delicious food gave me a sense of well-being. The leaping and arching of a large trout provided me with a tremendous thrill.

To a family who can give a visitor happiness, a sense of well-being, and a thrill, I extend my most sincere thanks. Your hospitality last weekend will stand out as the high point of my summer vacation.

Your friend,
Sally

Imaginative Writing Goes a Step Beyond Observation and Deals With Feelings and Mental Images

Why might the first letter be called a "typical" thank-you letter? Why is it desirable not to write in a way that is typical?

Prove that you can write with imagination. Select a person to whom you would like to write a letter. Be sure to report some typical events in ways that are not typical. Make your reader feel that your letter is unusual and interesting.

Read your letter to be sure you have--

capitalized:
a) the first word in the greeting of the letter,
b) the first word in the closing of the letter.

use a comma:
a) between the name of the city and the name of the state.
b) between the day of the month and the year.
c) after the greeting of the letter.
d) after the closing of the letter.

Which sentence below is more imaginative?

a) My kitten leaped, turned, and tumbled in the fresh snow.
b) My kitten was a ballerina performing a graceful ballet in the fresh snow.

Which sentence states a fact? Which sentence compares the kitten to something else? How does sentence "b" help you to form a mental image of the scene?

Tell which sentence in each pair below is a statement of fact and which is an imaginative sentence:

a) (1) The little girl had bright eyes.
(2) The little girl smiled at me with her eyes.

b) (1) The violent waves foamed from their efforts to batter the seawall.
(2) The large foamy waves crashed into the seawall.

c) (1) The trees bent over as the strong wind whistled through their branches.
(2) The angry wind bent the trees until their branches howled in pain.

d) (1) The jet was a shooting star burning a path across the sky.
(2) The jet flew across the sky, leaving a vapor trail behind it.

e) (1) A giggle of girls passed me in the hall.
(2) A group of girls giggled as they passed me in the hall.

Rewrite each of the following statements of fact so that it becomes an imaginative sentence:

a) A boat sailed on the lake.
b) Lights from the city reflected on the water.
c) Tree branches were covered with ice.
d) A rainbow appeared in the sky.
e) Three jets flew in formation.
f) A coyote howled.
g) The fullback ran for a touchdown.
h) Children played on the lawn.
i) A helicopter hovered above the ship.
j) Snowflakes fell.

3. Word, Words, Words

You know that symbols stand for ideas. Are words symbols? How were certain words selected to stand for particular ideas? Why do persons in other parts of the world express the same ideas with words different from ours?

The following selection presents some interesting ideas about the origin and use of words. It also demonstrates that many different words may be used to express the same idea.

You remember that words having the same or nearly the same meaning are called synonyms. There are severl groups of synonyms in the following selection. Some of the synonyms are hard words. But, if you remember that synonyms have nearly the same meanings, you can figure out the meanings of most of the hard words.

The Word Market

And, from across the square, five very tall, thin gentlemen regally dressed in silks and satins, plumed hats, and buckled shoes rushed up to the car, stopped short, mopped five brows, caught five breaths, unrolled five parchments, and began talking in turn.

"Greetings!"

"Salutations!"

"Welcome!"

"Good afternoon!"

"Hello!"

Milo nodded his head, and they went on, reading from their scrolls.

"By order of Azaz the Unabridged-----"

"King of Dictionopolis----"

"Monarch of letters----"

"Emperor of phrases, sentences, and miscellaneous figures of speech----"

"We offer you the hospitality of our kingdom,"

"Country,"

"Nation,"

"State,"

"Commonwealth,"

"Realm,"

"Empire,"

"Palatinate,"

"Principality,"

"Do all those words mean the same thing?" gasped Milo.

"Of course."

"Certainly."

"Precisely."

"Exactly."

"Yes," they replied in order.

"Well, then," said Milo, not understanding why each one said the same thing in a slightly different way, "wouldn't it be simpler to use just one? It would certainly make more sense."

"Nonsense."

"Ridiculous."

"Fantastic."

"Absurd."

"Bosh," they chorused again, and continued.

"We're not interested in making sense; it's not our job," scolded the first.

"Besides," explained the second, "one word is as good as another--so why not use them all?"

"Then you don't have to choose which one is right," advised the third.

4. Project Ideas

a) Bring in pictures of audiences at athletic games, fires, accidents, and other events. Pass the pictures around the class and ask class members to identify the event the audience is witnessing in each picture.

b) Read Henry III by Joseph Krumgold and write a brief review to include in the class book review file.

c) Form a committee to prepare a bulletin board display explaining simile, metaphor, and personification.

d) Make a special effort to communicate more openly with your friends. Try to express feelings rather than opinions. Keep a record of your success.

e) Locate some poetry that contains onomatopoeia. Record the poems on tape and play them for the class.

f) Compile a class literary publication made up of the sensory writings, autobiography, feeling paragraphs, or poetry written by members of the class.

g) See how many different types of reading you can identify. Prepare a bulletin board display or another display that shows teh different types.

h) Read an Encyclopedia Brown mystery to the class and ask them to solve it.

i) Find some information on astronomy and present a report to the class.

j) Many common expressions, such as "Don't count your chickens before they are hatched" and "He is a wolf in sheep's clothing," come from fables. Make a list of common expressions and show the fables from which they are taken.

k) Read some tall tales until you find one that appeals to you. Read the tale aloud and record it on a tape recorder. After you have a recording that satisfies you, play it for the class.

l) Mythology has been an important part of other cultures besides Greek and Roman. Read some myths from another culture and present an oral report on the major gods and goddesses. Create a myth of your own.

m) Bring in some records or tapes of ballads by your favorite performer and play them for the class.

n) If you have friends who play musical instruments, you may want to record your own performance of some ballads and play them for the class.

o) Many words in our language have come from Greek and Roman gods and goddesses. Choose ten gods and goddesses and make a poster listing as many words as you can find that were taken from their names.

p) Find photographs in which subjects are presented in an interesting way. Explain to the class the technique used by the photographer to achieve the effect.

q) Read a biography of an interesting person you admire. Prepare a five-minute oral presentation that will make your classmates aware of the highlights of t... ...on's life.

r) Discuss the following types of literature. Give each type followed by a definition.

1) Ballad
2) Bibliography

Use this as a guide:

(2) a. biography	(4) c. fable	(1) e. ballad
(6) b. fairy tale	(5) d. tall tale	(3) f. myth

1. a narrative poem suitable for singing
2. a written story of a peron's life
3. a legendary story used to explain a natural event or to describe a supernatural being
4. a short story, usually about animals, that teaches a lesson
5. an exaggerated story that is obviously not true
6. a make-believe story told to entertain children

Have students choose one of the above and write a story including the following parts.

(4) a. beginning (2) b. buildup (1) c. climax (3) d. ending

1. the most exciting part of the story
2. events that keep you interested in what is about to happen
3. a brief statement that follows the climax
4. the part that tells about the characters and the setting

5. Humor

Talk about the different kinds of humor in writing. Have students bring cartoon strips and discuss the following questions.

a) What different types of humor are represented?
b) What techniques are used to make the various examples comical?
c) In what ways does the language of humor differ from other types of language?
d) Many people earn their living by using the language of humor. Which of your favorite TV entertainers uses the language of humor when working?
e) Think of a humorous joke or story that you have heard your favorite entertainer tell. Repeat the joke or story to the class.
f) Are entertainers the only persons who use the language of humor? Name some persons who are not entertainers, but are well known for their humor. For what reasons do these persons use humor?

6. Dialects

Words can help you identify the country of the speaker.

How can you tell where speakers of our language live aby listening to them speak? In what sections of our country are certain words pronounced differently from the way you pronounce them?

In what sections of the country do the speakers in the following stories live?

a) "Say," said one boy to another, "how do you loin a goil ter swim?"
"Oh, dat's easy," said the other boy. "You takes her gently by da hand, an' you leads her down to the water, an' you says ta her, 'Don't be afraid, I ain't goin' ter let nothin' hoit yer, an'...."
"Hey," interrupted the first one, "what are you givin' me? Dis is me sister I'm talkin' about."
"Ah, shove her off da side of da pool."

b) A pupil, writing a story in school, raised his hand and asked, "How do you spell rat?"
"R-A-T," answered his teacher.
"No," said the pupil "not that kind of rat. I mean like rat now."

A person's language gives you many clues regarding background. Explain how speech gives you clues to the region in which the speakers live.

How many major dialects are spoken in the United States? In what areas of the country are these dialects spoken? The dialect spoken in New York City and the New England area east of the Connecticut River is referred to as Eastern Speech. One dialect is spoken in Virginia, the Carolinas, Tennessee, Florida, Georgia, Alabama, Mississippi, Arkansas, Louisiana, Texas, and parts of Maryland, West Virginia, Kentucky, and Oklahoma. This dialect is referred to as Southern Speech. The dialect spoken in the Midwest and Far West is referred to as General American Speech.

Outline on a map of the United States the three major dialect areas. In small groups discuss the answers to the following questions:

a) Why do persons living in each of these dialect areas pronounce words as they do?

b) Why are there variations of pronunciation within each of these regions as well as between them?

c) Why doesn't someone decide the "correct" way to pronounce words and then teach everyone to pronounce them that way?

List five words that are pronounced differently in different areas of the country. Demonstrate the pronunciations for the class. A class member can record the words on the chalkboard to show how many different words the class can recall.

Find a short story, a poem, a movie, or a TV program in which a character speaks in a regional dialect different from yours. Describe the dialect to the class and try to tell what region it represents.

7. Points of View

Often in a group discussion people react to statements rather than to the point of view being expressed. Only when you can identify and respond to a person's point of view can you hope to change his opinion.

Read each dialogue below. Then write the opposing points of view reflected by the statements.

a) John: Nobody has a right to tell me what to wear to school.

Mary: Some people take advantage of their freedom. They wear such weird clothes that they create a disturbance in class.

b) Sue: Citizens who don't vote in elections should be made to pay a fine.

Paula: Democracy gives us the right not to vote as well as the right to vote.

c) Mark: Citizens have a duty to report lawbreakers.

Bob: Everyone should tend to his own affairs and allow others to do the same.

Sometimes a point of view is dependent on the speaker's purpose. Compose a description of the place you live in for the purposes stated below. Be sure to use langauge appropriate for each situation.

a) You have moved to a new town. Compose a description of your new home for a friend who lived next door to you in your previous neighborhood.

b) Describe your home for anew friend from school.

c) Explain how the real-estate salesperson described the home to your parents when the salesperson was trying to rent or sell it.

d) Describe your home the way you think the builder would describe it to another builder.

Read your description and make sure you have remembered to use capital letters for:

a) names of buildings and firms.
b) names of specific persons, pets, streets, cities, states, days, and months.
c) initials.

8. Role Playing

Marge: Well, there's nothing complicated about a picnic lunch. Just have everybody bring his own lunch.

Patty: That's out! Mike's sack would be so heavy he couldn't carry it.

Nancy: I don't like sack lunches.

Mike: Sack lunches are a good suggestion, Marge. We could also consider bringing some sliced lunch meat, cheese, tomatoes, lettuce, potato chips, and bread. We could split the cost.

Nancy: That's too much trouble.

Patty: Let's have the picnic catered.

Marge: We're just wasting time here. I've already told you that sack lunches are better.

Nancy: How do you always know what's best for everybody? I don't like sack lunches.

Tom: I think we have been given two excellent suggestions by both Marge and Mike. Does anyone else have another suggestion?

Mike: Since there don't seem to be any other suggestions, we should discuss the two we have and vote for the one that seems better.

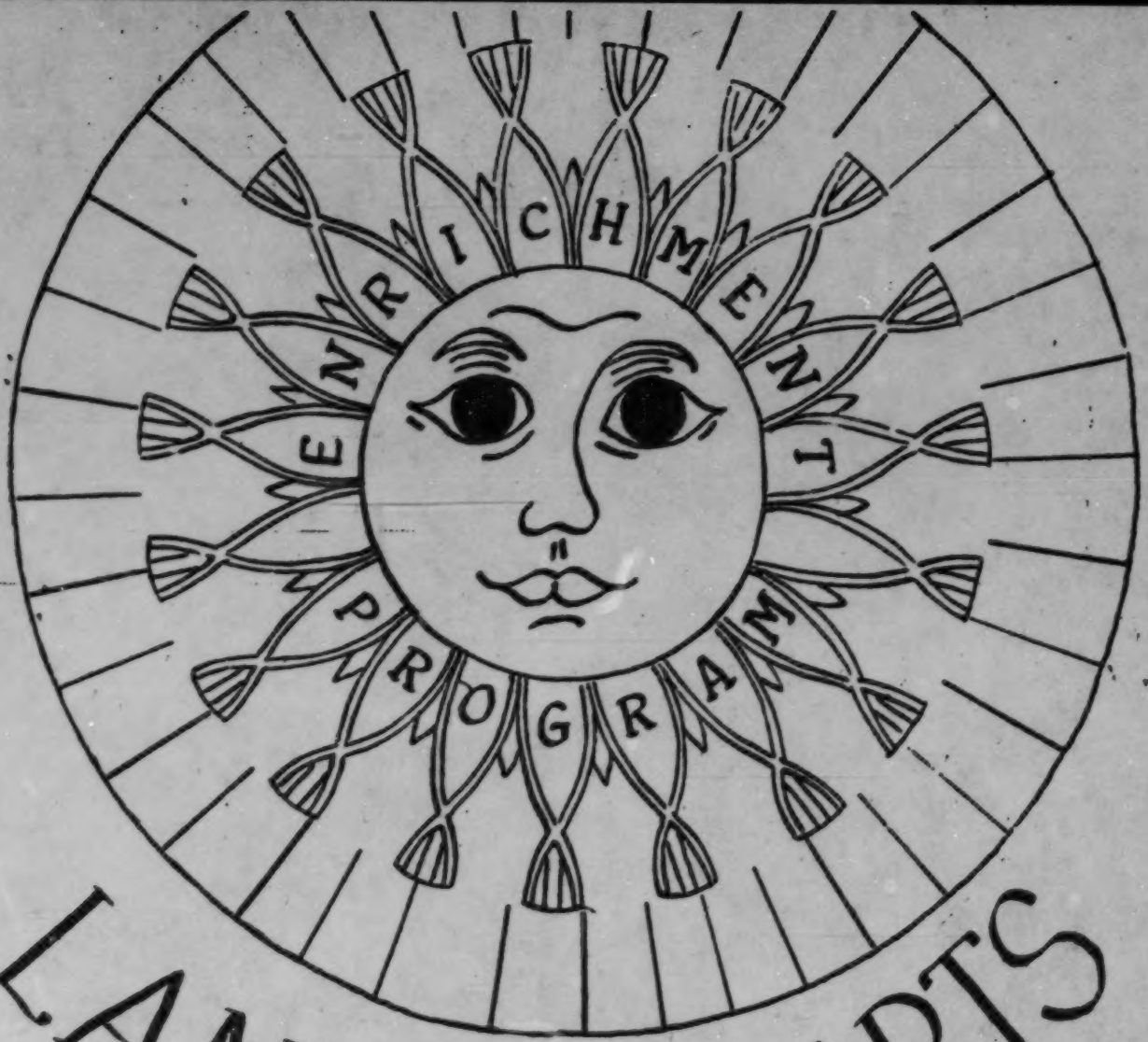
Match each person in the discussion with the role that you think he played in the discussion.

1) Mike	a) clown
2) Marge	b) peacemaker
3) Patty	c) dictator
4) Nancy	d) organizer
5) Tom	e) sniper

After discussing the five roles in class, write a definition of each.

Form a group of five and select a controversial subject. Each member of the group should select one of the five roles to play. Take turns discussing your topic with each member playing the role he chose. Class members should guess the role of each member. Some suggested topics for discussion are:

(1) How can we make our room more attractive?
(2) What is the appropriate dress for school?
(3) What can the individual citizen do about pollution?
(4) How can pupils our age earn money?
(5) How should drug use be controlled?



LANGUAGE ARTS
Drafting- Editing
Preserving

Developed by
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TEACHING STRATEGIES

FOR

DRAFTING, EDITING, AND PRESERVING SKILLS

DRAFTING SKILLS

The "Weaver's Wool"

Weaving More Wool

"Wool" Expansion

- Activities
- Questions That Form Ideas

Ideas For Drafting

- Humor
- Song Writing
- Feelings
- Science Fiction
- Self Concept
- Question Starters
- Additional Ideas

During the *drafting stage the student* writes the beginnings of his ideas. He is involved simply in beginning to think through his early thoughts and writing them down in any form. In this stage the student is simply trying to gain control over his early thoughts by trying to get what is inside him outside him, on paper.

The earlier stages of the writing process give the student an opportunity to develop his powers of thought. He thinks things through, and uses his language to convert random thoughts into clearer and more orderly thoughts.

During the first or drafting stage, the student learns how to start and how to keep a flow of words and ideas, no matter how disorganized, how rough, or how ragged they might at first be. He must learn how to use various techniques to keep his mind occupied with his topic long enought to produce the quantity of a draft. The student needs to ask questions about a topic and the answers provide the material for a rough draft. Questioning skills are important in the drafting process. You begin to think about a topic by exploring your senses and by making use of your powers of perception. As the student continues this process he begins to get more analytic. Perhaps at this point he may need to seek out another source in the library. For example: The student chooses the topic on "horses." He has to choose which facet to research, e.g., kind, history, origin, comparison of stature to others, etc. This process of analysis allows the student to establish relationships to other areas related to his particular topic.

Teaching a student to draft about a topic is basically teaching him how to think about the different steps, below, and write down his or her thoughts.

1. Thoughts involving the senses and perception
2. An analytical search for attributes and relationships
3. A search for more general implications and analogies
4. The process of evaluating and concluding, or drawing a "moral."

The student should be helped to keep moving through these steps of thinking.

The Weaver's Wool

A word-weaver needs to collect the tools of his trade--new words, old words, stimulating words, uplifting words, useful words, provocative words, favorite words.

Students should be encouraged to keep a collection of "word wool" and set up categories such as:

nouns: interesting names of interesting things
verbs: words that happen--and make things happen
adjectives and adverbs: words that make me all nervous and shaky
key words in a play, poem, song: when taken together, forming an idea-map or fabric of a work
key words in a discussion: a cumulative effect that sets a tone and perhaps gives another message

key words from which to write: attacking the problem of I-never-know-what-to write by jotting words that come to mind about a topic; seeing the shape that emerges

trouble words: words I always misspell, words that trigger semi-colons, words whose meanings I forget from one time to the next

Students should keep folders, notebooks, or boxes full of collected words. A bulletin board should have space for pinning up words of interest on tagboard cards, or extensive lists on butcher paper posted around the room.

The following are activities using the "Weaver's Wool."

1. Using the parts of speech--verbs, adjectives, nouns, adverbs, prepositions, conjunctions and pronouns: The teacher can mix up the "word weaver's wool" and ask students to regroup them and consider their reasons for classifying certain words or phrases together. Ask students to generate new sentences after the models in the word expansion. Then encourage students to record what kinds of words make up complete sentences.

2. The teacher has students brainstorm different endings to sentences that answer the word "where", such as:

   The hippopotamus tiptoes carefully alongside the bubbling stream.
   through the carrot patch.
   among the sleeping bunnies.
   over the rickety bridge.
   by the snoozing lions.

3. Character analysis: Have students take any book they have read and write down any words that describe the main characters, at least five or six for each. Have them add these to their "weaver's wool" to be used as possible qualities of characters in their own story writing.

4. Invent-a-word: Invent words for new animals. Example: kangarooster. Keep these in your "weaver's wool" for use in writing sentence patterns or for use in writing fanciful stories.

5. Word illustration: Have students make notebooks in which their favorite words are illustrated with colorful pictures. Such a notebook is a stimulating source of story ideas.

Weaving More Wool

More activities:

1. (a) Have students brainstorm words that describe:

   1) the look, feel, smell, and taste of fruit
   2) good things to do on rainy days
   3) good things to eat
   4) names to call people that made them feel good about themselves
   5) secret places to visit

(b) Use the sentence pattern--adjective, adjective, verb, adverb--and have students complete this sentence pattern starting each word with the same sound.

Example: Calico cats creep cautiously.

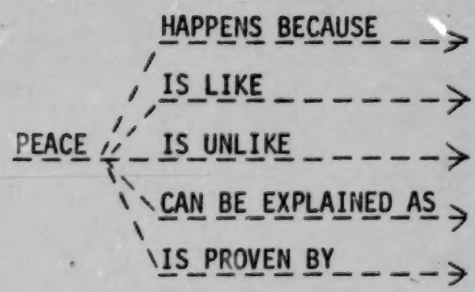
(c) Have students put new words (from books read) onto cards to include in their "weaver's wool" collection.

2. "Wool" definitions: Have students brainstorm abstract nouns such as:

(a) courage
(b) imagination
(c) creativity
(d) honor
(e) justice
(f) wisdom
(g) knowledge
(h) conscience
(i) compassion
(j) truth
(k) honesty
(l) peace

Then have students choose one of the brainstormed words and place it on a chart like the one below, add phrases like the ones in the list below. Then have students complete tne phrases so that they reflect their individual feelings about that abstract noun.

Example:



Phrase List

moves like
goes with
looks like
is connected with
has the characteristics of
happens because
changes into
embodies
follows
precedes
is grouped under
is like ---------- COMPLETE ->
is unlike
results in
follows the word
precedes the word
corresponds with
is opposite to
is measured by
extends to
stops at
feels like
can be found in
is possessed by
results in
exists as, in
was evident in
is proved by
is exaggerated in

3. Word abstractor:

(a) Have students brainstorm words of terms used to describe people. Then sort the cards according to their degree of abstraction by asking the following questions:

1) What words are general?
2) What words are specific?
3) Are there sub-groups?
4) What different areas of personality are we covering?
5) Which words refer to facts, which opinions?

(b) Have students then devise a system for categorizing the whole human race, find the system's weaknesses and trying to improve it into one workable living model.

(c) Have the students write a character sketch about someone they know exists using words that are precise and most useful to them. They should begin with using more realistic abstract words giving them a concreteness to add more detail.

4. Essay "Weaver":

Students are provided with a list of blank cards and an essay that is meant to promote a discussion. Students are asked to go through the essay, write down the words and phrases which seem important, then discuss the reasons for their choices with the group. Then, sorting them to establish:

(a) first-to-last order of ideas.

(b) the second may discard some phrases and focus on others which most closely emphasize the ideas.

(c) seeking out over-simplifications or logical difficulties in the material, being sensitive to some of the following characteristics:

1) either-or thinking; good guy-bad guy over-simplifications
2) highly abstract language
3) loaded words
4) bias hidden by scattering, revealed through rearrangement of the cards
5) relative concreteness of negative, positive ideas
6) cliches, euphemisms
7) words and phrases that are re-used, to what purpose?

As a result, students learn to determine how use and placement of individual words and phrases determine the tone; how the context determines the meaning, how distortions occur when ideas are considered out of context. The end of the process is creating, orally or in writing, their own reaction to the ideas in the essay.

5. "Word" Examiner:

Roles and Values: Students examine pictures that represent different persons of another race, sex, age, class, or culture. For each person in a picture, the students make two category cards: Who I Am, What I've Seen. Students complete additional cards with answers they think likely for the person represented in the picture, then discuss and role-play their cards.

The following are examples of thoughts or conclusions which may arise:

--The difficulty of assuming roles with little knowledge of history, tradition or life style of others.

--The pervasive influence of our own value system in assuming roles outside our experience.

--The persistence of sterotyped thinking for others outside our social milieu.

--The patronizing attitude we often assume unconsciously when speculating about people of another race or class.

"Wool" Expansion

Students need to have a chance to practice and extend their understanding of the sentence. If they are going to learn how to build sentences, they should do that by practicing building sentences. They need to manipulate words from their "word wool" into sentences of their own making. The following sentence patterns will give visual illustration to the idea that language is structure. It will also involve the student in working out structural problems, from modifier placement and verb form to punctuation and spelling.

The "word wool" plus model-sentence patterns will help students with the drafting process by offering models for the variety of ways in which an idea can be expressed, and by showing the effects of sentence-form on meaning.

Here is a basic form for sentence expansion. Another is given in the introductory packet under "Word Expansion."

Poodles howl. N + V
Gazelles leap fences. N + V + DO
Dogs give people fleas. N + V + IO + DO
Cats consider mice tasty. N + V + DO + OC
Whales are mammals. N + LV + N

Kitties are fuzzy. N + LV + ADJ

Snow is everywhere. N + LV + ADV

1. Activities

   (a) A class may develop its own series of sentence models from words and ideas they like better than the ones given.

   (b) Print some nouns and verbs on large cards and distribute them in random order to students standing in a row who will hold them up in the front of themselves. The students will need to rearrange themselves in order to form a sentence.

   (c) Students can use their own "word wool" to form sentences according to the patterns. These can be kept in a notebook. Students can get together to form stories from sentences collected in their notebooks.

   (d) The teacher can introduce a specific model and asks students to fill in with their own words from their "word wool." This can be tied to recent reading, field trips, discussions or interests.

   (e) When students are working on a specific story or discussion, the teacher can introduce a sentence model. Students are to use this structure to express the main idea of the story. Amazing things will happen if half the room begins their idea with an adjective, adjective, adjective noun verb pattern and the other half uses a prep. phrase, noun, verb adverb prep. phrase pattern.

2. Questions That Form Ideas

   Students need a way to get the ideas they have out in the open. People need some means of shaping and testing ideas that are within them, but unexpressed. One way to do this is by "question-asking." The examples that follow illustrate how an unformed idea can be quickened, and thinking motivated, through the use of question-asking.

   The topic used in "courage."

   The ability to ask the questions that follow, suggested by Prentice-Hall's Thinking and Writing, An Inductive Program in Composition (1969).

QUESTIONS ABOUT:

(1) Action, mental or physical movement
WHAT MOVEMENTS DO YOU ASSOCIATE WITH THE ACT OF COURAGE? WHAT THOUGHTS?

(2) Agreement, concord
WITH WHAT THINGS IS COURAGE IN AGREEMENT? WITH WHAT DOES IT GO?

(3) Appearance, the external image
WHAT DOES COURAGE LOOK LIKE? A PERSON WHO HAS IT?

(4) Association, a logical physical or mental connection
WITH WHAT THINGS DO YOU CONNECT COURAGE?

(5) Attribute, that which is characteristic of a person or thing
WHAT ARE THE CHARACTERISTICS OF COURAGE?

(6) Cause, that which brings about a result
WHAT MAKES COURAGE HAPPEN? WHAT THINGS DOES COURAGE MAKE HAPPEN?

(7) Change, an alteration
WHAT THINGS DOES COURAGE EASILY CHANGE INTO? UP TO WHAT POINT IS IT STILL COURAGE? WHAT CHANGES DOES COURAGE MAKE HAPPEN?

(8) Character, an individual portrayed in a story
WHAT CHARACTERS CAN YOU THINK OF WHO HAVE HAD COURAGE?

(9) Chronology, an arrangement based upon the criterion of time
WHAT COMES BEFORE COURAGE? AFTER?

(10) Classification, the grouping of objects, facts, or events in accordance with established criteria
IN WHAT CLASSIFICATION SYSTEM DO YOU PLACE COURAGE? WHERE?

(11) Comparison, an examination which reveals likenesses or differences
WHAT IS COURAGE LIKE? UNLIKE?

(12) Conclusion, an outcome
WHAT ARE SOME LIKELY OUTCOMES OF COURAGE OR COURAGEOUS ACTION?

(13) Context, the words appearing before or after another word or phrase which help establish the intended meaning
WHAT WORDS ARE LIKELY TO APPEAR JUST BEFORE OR AFTER COURAGE IN A STORY?

(14) Correspondence, a matching of item with item, or a matching of items in one series with items in another series
WITH THE WORD "COURAGE" APPEARING IN A LIST OF GOOD THINGS, WHAT WORD WOULD IT BE ACROSS FROM IN A LIST OF BAD THINGS? IF "COURAGE" APPEARED IN A LIST OF BAD THINGS, WHAT WORD WOULD IT BE ACROSS FROM IN THE LIST OF GOOD THINGS?

(15) Criterion, a standard by which something may be measured or judged
WHAT STANDARDS CAN YOU APPLY TO AN ACTION TO TELL WHETHER IT IS "COURAGE"?

(16) Definition, an explanation which describes and sets limits on the meaning of objects, words, or statements
WHAT IS THE MEANING OF COURAGE? HOW FAR DOES IT GO? WHERE DOES IT STOP?

(17) Description, a report which conveys an image of what has been experienced or imagined
DESCRIBE A TIME YOU HAVE EXPERIENCED COURAGE IN YOURSELF OR SOMEONE ELSE

(18) Detail, a fine point
WHAT ARE THE FINE POINTS OF COURAGE, THINGS NOT EVERYONE NOTICES?

(19) Direction, a point in space, an instruction
WHERE DOES COURAGE SEEM HEADED; WHERE IS A PERSON GOING WHO HAS IT? HOW WOULD YOU TELL SOMEONE HOW TO BE COURAGEOUS, HOW TO GET COURAGE?

(20) Effect, a result
WHAT RESULTS DOES COURAGE HAVE UPON THE PERSON WHO HAS IT? ON OTHERS?

(21) Entity, that which exists as a distinct unit
IS COURAGE A THING? IS THERE SUCH A THING AS COURAGE OR ONLY COURAGEOUS PEOPLE?

(22) Event, an incident
DESCRIBE SOMETHING THAT HAPPENED IN WHICH COURAGE WAS EVIDENT

(23) Evidence, that which is used in an attempt to prove something
IMAGINE AN ACT YOU THINK IS COURAGEOUS, THEN LIST ITEMS OF EVIDENCE THAT WHAT YOU SAW WAS, IN FACT, COURAGE

(24) Exaggeration, the act of going beyond the truth
WRITE A DESCRIPTION OF A PERSON SAVING A CHILD FROM A BURNING BUILDING, AT FIRST COURAGEOUS, THEN EXAGGERATED. WHAT DOES THE COURAGE BECOME?

(25) Experience, an involvement that produces an effect
DESCRIBE AN INCIDENT INVOLVING COURAGE, GIVING ENOUGH DETAILS OF THE ACTION SO THAT THE READER ACTUALLY BEGINS TO FEEL WHAT IT MUST HAVE BEEN LIKE

(26) Explanation, that which tells about a particular state in relation to the factors that brought it about.
IMAGINE A STORY IN WHICH CHAPTER THREE SHOWS A COURAGEOUS ACT. NOW WRITE THE PART OF CHAPTER ONE WHICH SHOWS HOW THIS COURAGE WAS DEVELOPED IN THE HERO'S CHILDHOOD

(27) Form, an external framework
IN WHAT ORDER OF EVENTS DO YOU THINK OF COURAGE HAPPENING? IF YOU MAKE A PICTURE OF COURAGE, WHAT SHAPE DO YOU SEE FOR IT?

(28) Function, a natural or assigned action which is in accord with the intrinsic make-up of a person or thing
OF ALL THE THINGS THAT MIGHT HAPPEN IN A COURAGEOUS ACTION, WHICH ACTIONS BELONG SPECIFICALLY TO THE ACT OF COURAGE?

(29) Generalization, a principle derived from particulars
FROM ALL THE FACTS YOU HAVE BEEN ABLE TO IDENTIFY ABOUT COURAGE, WHAT CONCLUSION COULD YOU DRAW ABOUT WHEN IT IS LIKELY TO HAPPEN? TO WHOM? UNDER WHAT CIRCUMSTANCES?

(30) Goal, an aim
WHAT IS COURAGE AN ATTEMPT TO REACH FOR?

(31) Hypothesis, a reasoned explanation, subject to verification, of what has happened or will happen
UNDER WHAT CIRCUMSTANCES WOULD YOU EXPECT TO WITNESS THE NEXT ACT OF COURAGE? HOW WOULD YOU ACCOUNT FOR THE DEVELOPMENT OF COURAGE IN THE HUMAN RACE?

(32) Identification, the act of making something distinct through its name, function, or attributes
HOW CAN YOU TELL COURAGE FROM BRAVERY? FROM COWARDICE?

(33) Imagery, mental impressions suggested through figurative language
WHAT WOULD BE A GOOD SYMBOL FOR COURAGE?

(34) Inference, judgment based on information, knowledge, or belief
WHAT WOULD YOU JUDGE TO BE THE MAIN REASONS FOR A PERSON'S HAVING COURAGE?

(35) Interpretation, the adding of one's view to another's view or set of views
DOES LORD JIM POSSESS COURAGE?

(36) Key Concepts, basic ideas that control reasoning within a subject area
WHEN A PERSON IS ENGAGED IN AN ACT OF COURAGE, WHAT SEEMS TO BE HIS THINKING PROCESS? WHAT THOUGHTS OVERCOME HIS FEAR?

(37) Meaning, the relationship in the mind of the speaker or writer and in the mind of the hearer or reader between the symbol and the idea it calls up
DOES HUCKLEBERRY FINN SHOW COURAGE WHEN HE BEFRIENDS JIM?

(38) Membership, the state of belonging to or being included in a group
WITH WHAT OTHER PERSONAL CHARACTERISTICS DO YOU INCLUDE COURAGE? WHAT ARE THE SET OF ACTIONS OR THOUGHTS THAT COLLECTIVELY ARE CALLED COURAGE?

(39) Modification, the act of changing to a limited degree
CAN YOU THINK OF ANYONE WHO HAS GROWN IN COURAGE? CAN COURAGE BE SOMETHING THAT YOU CAN HAVE MORE OR LESS OF? WHAT IS A LITTLE COURAGE?

(40) Motive, need or desire that results in action
ARE THERE REASONS THAT COULD MAKE A PERSON BE COURAGEOUS ONE TIME AND NOT ANOTHER TIME?

(41) Name, a word or group of words by which something can be identified
FROM WHAT LANGUAGE IS THE WORD COURAGEOUS? WHAT DID IT MEAN ORIGINALLY?

(42) Narration, a linked succession of happenings or ideas
TELL A LITTLE STORY TO ILLUSTRATE COURAGE

(43) Negation, denial, opposition, or nullification
MAKE A LITTLE PRESENTATION TO SHOW THAT THERE IS NO SUCH THING AS COURAGE: THERE ARE ONLY PEOPLE WHO WANT SOMETHING VERY BADLY

(44) Observation, the act of seeing or being aware of objects or situations
THINK OF THE LAST TIME YOU WITNESSED COURAGE AND MAKE A LIST OF EVERYTHING YOU CAN REMEMBER ABOUT IT

(45) Object, something tangible
LOOK AROUND THE ROOM; COULD ANYTHING IN THE ROOM BE USED BY A PERSON IN AN ACT OF COURAGE? COULD COURAGE ITSELF BE SOMETHING PHYSICAL; THAT IS, CERTAIN NERVE IMPULSES OR BRAIN CHEMISTRY?

(46) Opinion, a personal or group viewpoint
WHAT IS YOUR OPINION OF THE VALUE OF COURAGE IN OUR SOCIETY? WHAT DO PEOPLE IN YOUR DISCUSSION GROUP THINK?

(47) Order, a systematic arrangement
MAKE A SERIES OF THREE-PICTURE CARTOONS IN WHICH THE ORDER OF PICTURES IN EACH IS 1) CHALLENGE, 2) DECISION, 3) COURAGE

(48) Organization, the act of arranging items to function interdependently according to a specific purpose
PLAN A LIST OF CHARACTERS FOR A PLAY THAT WILL ILLUSTRATE COURAGE; DECIDE THE ORDER OF THEIR APPEARANCE AND WHEN EACH WILL BE ON STAGE WITH ANOTHER

(49) Part-Whole, the relationship between a member and the total
DISCUSS THE SHOT HEARD ROUND THE WORLD AS PART OF A LARGER SOMETHING WITHIN THE COUNTRY; DESCRIBE THE SOMETHING WITHIN THE COUNTRY AS PART OF A LARGER SOMETHING WITHIN THE WORLD

(50) Pattern, a form established by recurrence
DO YOU SEE ANY PATTERN IN VARIOUS ACTS OF COURAGE; IS THERE SOMETHING COMMON TO THEM ALL?

(51) Place, a specific location
IN ANY ACT OF COURAGE YOU CAN RECALL, WHAT DID THE PLACE WHERE IT OCCURRED HAVE TO DO WITH IT?

(52) Point of View, a physical, logical, or emotional position from which something is viewed
DESCRIBE AN ACTION WHICH ONE OBSERVER WOULD CALL COURAGEOUS BUT ANOTHER OBSERVER WOULD CALL SELFISH; WHAT ACCOUNTS FOR THE DIFFERENCES IN PERCEPTION?

(53) Predication, the act of assigning actions, states, or qualities used as complements
PRINT THE WORD COURAGE ON A CARD; EXPERIMENT WITH PLACING VARIOUS VERB-CARDS AFTER IT. TRY "IS," "MIGHT BE," "SHOULD BE," "ATTEMPTS," "OCCURS"

(54) Preference, principle of favoring some over others
MAKE A LIST OF FIVE DESIRABLE PERSONAL CHARACTERISTICS INCLUDING COURAGE; CHOOSE THREE THAT YOU WOULD MOST WANT FOR YOURSELF

(55) Priority, the order of selection or placement according to importance
MAKE A LIST OF CHARACTERISTICS YOU MOST WANT A PERSON TO HAVE WHO WILL SHARE A DESERT ISLAND WITH YOU; CHANGE THE SITUATION TO A PLANE CRASH

(56) Procedure, a series of actions directed toward an end
WRITE A MILITARY MANUAL LIST OF PROCEDURES FOR DEVELOPING COURAGE IN NEW RECRUITS; WHAT SHOULD BE DONE WITH SUCH A LIST? WHAT PROCEDURE WOULD DOING THAT TO THE LIST BE PART OF?

(57) Quality, an attribute
THE QUALITY OF MERCY IS NOT STRAINED; WHAT WOULD YOU SAY ABOUT THE QUALITY OF COURAGE?

(58) Reason, stated cause for opinion or action
NAME ONE GOOD REASON WHY I SHOULD HAVE COURAGE

(59) Recall, the act of bringing back something through memory
HOW MANY ACTS OF COURAGE CAN YOU REMEMBER FROM REAL LIFE COMPARED WITH THE NUMBER YOU CAN REMEMBER FROM READING? FROM TELEVISION?

(60) Reference, person or work consulted for information or recommendation
WHAT WOULD YOU FIND IF YOU LOOKED IN THE LIBRARY FOR READINGS ABOUT COURAGE? OF THE SOURCES YOU MIGHT LOCATE, WHICH WOULD BE MOST AUTHORITATIVE?

(61) Relationship, a physical or mental association
WRITE THE WORD COURAGE ON A CARD. ALONGSIDE THAT CARD PLACE CARDS WITH NAMES OF PEOPLE, OF LITERARY CHARACTERS, OF PLACES, OF MOVIES. STATE WHAT COMES INTO YOUR HEAD AS YOU PLACE EACH NEW CARD ALONGSIDE THE COURAGE CARD. NOW TAKE AWAY THE COURAGE CARD AND TRY TO ARRANGE THE OTHER CARDS WITH EACH OTHER AND TELL YOURSELF WHY YOU'RE PUTTING THEM THAT WAY

(62) Reply, a written or oral response
WRITE A LETTER TO THE COWARDLY LION ANSWERING HIS QUESTION, WHERE CAN I FIND COURAGE?

(63) Rules, guides for procedure
WRITE A BOOK OF RULES FOR PLAYING THE GAME, COURAGE

(64) Sequence, a consecutive arrangement
PLAN AN OUTLINE FOR A SCHOOL ASSEMBLY HONORING DR. MARTIN LUTHER KING

(65) Seriation, the placement of an item in a sequence according to its relationship to other members of the sequence
FOR THE ASSEMBLY IN #64, JUSTIFY TO THE PLANNING COMMITTEE WHY THE READING OF I HAVE A DREAM SHOULD OCCUR WHERE YOU THINK IT SHOULD

(66) Setting, a time and place for activity
FOR THE PLAY IN #48, WHERE SHOULD THE ACTION HAPPEN? IN WHAT YEAR?

(67) Simile, a figurative comparison using like or as
BEGIN A STATEMENT WITH COURAGE IS LIKE . . . COMPLETE THE STATEMENT IN TURN WITH THINGS THAT CAN BE PERCEIVED BY THE FIVE SENSES

68 Symbol, something that stands for something else
YOU HAVE JUST BEEN APPOINTED PRESIDENT OF A COMPANY MARKETING A NEW GASOLINE CALLED COURAGE. DECIDE WHAT ANIMAL, FIGURE, OR OTHER SIGN WILL REPRESENT YOUR COMPANY IN ADVERTISING

69 Synonym, a word having a meaning similar to that of another word
LIST WORDS THAT MEAN ABOUT THE SAME AS COURAGE; RANK THEM 1-2-3-ETC. FOR HOW CLOSE THEY COME TO MEANING EXACTLY THE SAME THING AS COURAGE

70 System, a set procedure; a combination of related parts that forms an integral whole
TELL WHY COURAGE CAN NEVER BE PART OF A SYSTEM

71 Time, a period in which a narrative occurs
NAME TIMES IN WHICH WRITERS HAVE DEVELOPED GREAT THEMES OF COURAGE; IS THIS ONE OF THOSE TIMES?

72 Transition, the process of linking one point to another; that which does the linking
PUT A CARD WITH THE WORD COURAGE ON THE WALL; WAY OVER TO THE LEFT PUT A CARD WITH DISINTEREST; WAY OVER TO THE RIGHT PUT A CARD WITH COWARDICE. NOW TRY TO MAKE NEW CARDS THAT WILL LEAD INTO AND TIE ALL THE CARDS TOGETHER. (IF THE FLANKER CARDS AREN'T YOUR IDEA OF EXTREMES, MAKE YOUR OWN.)

The above list could be posted on wall and student could choose five items to form preliminary topics to get drafting starts.

The class could begin a gigantic wall hanging in which each work of literature the class reads is represented by a collage depicting one of the list-questions. This would be a visual record of the year's reading results.

Ideas For Drafting

1. Humor

(a) Write captions for cartoons.

(b) Think of the situations that people have always laughed about and start your writing with:

--somebody in disguise,
--somebody misunderstands a question,
--somebody experiences something unexpected,
--something does not fit,
--why do we laugh?
--why do we laugh at accidents, accents, mistakes?
--what determines what it is all right to laugh at?
--when are smiles appropriate? when do they infuriate, antagonize?
--why do we laugh in certain places, not in others, such as church, or at certain times and in certain places,
--what can we learn from laughter about what it means to be a human being?

2. Song Writing

(a) Write to explain a term, to explore an idea in a song, to describe a song.

(b) Write frequent, short responses to the many elements of song and your perceptions of them, their use of language, the assertions they make about:

loves	heroes	inspiration
wars	loyalty	national and school loyalty
freedoms	honesty	masculinity
joys	steadfastness	feminity
innocence	nostalgia	house-wifery
duplicity	betrayal	fatherhood
uncanniness	fickleness	departure
riddles	disloyalty	trains
wonders	belief	season's passing
amazements		

(c) Write about Christmas songs, songs about desertion, about territorial pride, about cities, states, about trees and other natural phenomena, about parts of the anatomy.

3. Feelings

Look at words which people have been writing about for centuries: war, peace, faith, love, truth, anger, enmity, courage, fear, loneliness, despair, ugliness, sacrifice, guilt. Find material for writing about these topics, trying to describe them without using the topic word.

4. Science-Fiction

Can man survive?

What will be the conditions of his survival?

If there is life on another planet, what might we learn from it? What are the purposes of human society? What are its real limitations?

What are some problems society has not solved?

What forces do you see as creative? What do you see as destructive?

How do these forces operate?

Can human beings control change? If they do, who should control the process?

What kind of future do you want.

What kind of human community do you hope to see emerge?

5. Self-Concept

What does it mean to be integrated, cool, mature, wise, happy, egotistical, versatile, gifted, different, foolish, mistaken, ambitious?

What things, activities, language do you prefer?

What are your treasures? home, travels, objects, people, animals, activities?

Who are your favorite people?

What do you think is most important? What are your values?

How do your values affect your decisions?

How do you feel about ambition, success, failure?

How do you react to change? to violence? to other people's hardships?

What are your own handicaps? What are your strengths?

6. Question Starters

Why do we have myths? What do they tell us about ourselves? Are they anything like dreams?

How have myths been important through the centuries? What have people used them for?

Why do the same myths keep cropping up all over the world? How do they differ from people to people?

What happens when you find out something that you thought was true was really myth?

Do myths contain any truth? Why are they most useful to you when you know them as myth?

What creative uses can we make of myth?

What does it take to create a myth?

Could you write a myth yourself? Try changing old myths to suit your purpose.

ADDITIONAL IDEAS

(1) Keep a journal of your random observations, reflections, and imaginings. Use this journal as a source for composition.

(2) Write about an incident that happened to you and several other persons. Retell the same incident from the point of view of one of the other persons involved.

(3) Write a children's story and illustrate it. Record stories from the class on tape, and send the tape and the illustrations to a grade school class. Try to find out how the class reacted to the stories.

(4) Write a character sketch of one of your improvised characters. Imagine the incidents in the life of your character that would likely have produced his personaltiy. Write about one of these from his point of view and in his langauge (first person). Then write a second version from your point of view as an imaginary observer (third person). How do the two methods differ in what can and cannot be included. Which version does your audience prefer for this story? Why?

(5) Think of a subject that particularly interests you--cars, the Jazz Age, the behavior of ants--whatever. Try to recall what happened in your life that inspired your interest. Tell several of these incidents in a way that makes it clear to the reader how or why they led to your present interest.

(6) Define the vocabulary of inquiry: beauty, reality, truth, imagination, justice. What do you think happiness consists of? (When have you been happy?) Why are we here? Where are we going? How can you tell?
What is beauty? Where do you find it? Where have you found it?
What is justice? What is law? How do you know?
What is real? What is true? Why does it matter what reality and truth are to you?
How do we get to know things? What can we know?
What is nature?

(7) Listen to a popular tune. Have the children write their own lyrics to go with the music.

(8) Have students take a series of slides and then do a commentary to go with it.

(9) Make an animated film using a student-written story or a well-known children's story.

(10) Observing a Person:

Go to a public place and pick a person who seems unlike you. Take detailed notes. First write a general description, then observe every detail that might lead you to some conclusions regarding occupation, family status, personal habits, home life, and so on.

Put your material in order from specific concrete observations to guesses.

(11) Perceiving Thoughts:

Find a quiet place where you won't be disturbed for thirty minues. Think about something that bothers or worries you. Think about it carefully and list all the reasons why it disturbs you. Topics you might consider are marriage, war, friends, generation gap, man in space, your future, etc.

When reorganizing this list, add some specific personal experience which adds foundation to your concern.

EDITING SKILLS

When the writer is editing he/she is concerned with exactly what has been said in the drafting. Drafting is a kind of exploration; editing is a kind of discovery. We tend to think that first you discover something, and then explore it. But that is just backward: first you explore something to find out what it is not, and then you are in a position to discover what it is. When you draft, you explore your private meanings. When you edit, you discover which of those private meanings to communicate to the reader.

Using the "Word Wool" in Editing

1. In planning a reorganization of his or her work, or in looking for the best organization, students can make a word wool of key words and phrases from their own papers, then rearrange the cards until a new strategy for putting the ideas together appears.

2. Have available one large copy or individual copies of a poem with certain words substituted by a blank frame. Within each frame, put numbers starting with 1. Have the children number a sheet of paper correspondingly. After each number, have them write possible words that might fit in the context. Discuss their choices, then show the completed version of the poem.

3. The students look at their own writing, using several compositions. They build their own list of commonly used words and phrases, then contribute them to a class pool of such words and phrases and see how many people are relying on the same words and phrases. Then the class brainstorms new ways of saying the same thing.

4. Students look at a number of their own compositions. They build a list of words and phrases with which they usually begin sentences. They brainstorm other possibilities for beginning sentences. The teacher may at this point introduce the prepositional phrase, independent and dependent clauses. Then use the new constructions for beginning some sentences.

5. Students examine their own papers for parallel kinds of expressions which underlie ideas that they are attempting to group together or examine as different aspects of the same problem. They are also looking for ideas that seem parallel but which they have not expressed in parallel form. Having sorted out these ideas and expressions, the students determine whether exactly parallel grammatical form will help in making the ideas clearer to the reader.

6. Ask the students to search through stories, poems, or plays for a variety of single words, phrases, or sentences which seem important in some way. Either they establish the main idea, they enrich with detail the description of a character, they establish the mood, or they pinpoint the conflicts. After the phrases are made into a word wool, ask students to construct around them a comment about the original work. The quotations will serve to illustrate, specify and give emphasis. Ask the students to weave the quoted sentences and sentence parts into logical, grammatically whole statements. Have the class share their responses.

7. Give students dittoed copies of other students' work. Have them look for ideas that:

   a) are parallel and express parallel ideas.
   b) establish a kind of idea map for the story.
   c) work together to develop the idea figuratively.
   d) establish a bias.
   e) determine the tone or mood.
   f) are varied repetitions of a central idea and build the theme.
   g) control the order of the story.

   The rearranging of parts will make students more aware of how their own writing may be better structured.

8. Present the material below on butcher paper or make up other words for each column.

Audience	Purpose	Voice	Form	Style
lawyers	entertain	sweet	letter	offhand
business men	enlighten	acid	speech	labored
teachers	sell	boisterous	dialogue	businesslike
mothers	persuade	pompous	essay	academic
teenagers	inform	scholarly	poem	teenager
small children	scold	school-teacherish	song	child-like
	embarrass	stubborn		
		parental		
		indignant		

Have students choose one from each column and create a piece of writing to fit that structure.

The following activities get kids to use adjectives, nouns, adverbs, verbs, clauses, and phrases with each other in order to say something in a more effective way; that is, in a way that more nearly nails down what he/she is trying to say.

The most important use of these sentence expansion exercises is to show students that language is a structure that can be controlled for form and expression.

Sentence Expansion Activities

WRITING A SUMMARY

After reading a chapter or a story, have the children choose the main character or characters. Then have them tell in short sentences what happened to these people, putting these events in sequence. Next, expand these sentences by adding significant details.

DICTION

Have available one large copy or individual copies of a poem with certain words substituted by a blank frame. Within each frame, put numbers starting with 1. Have the children number a sheet of paper correspondingly. After each number, have them write possible words that might fit in the context. Discuss their choices, then show the completed version of the poem.

DICTION

Put the first sentence from a paragraph on the board with one word substituted by a blank frame. Ask what words might fit in that slot, then record the answers. Read the next sentence and cross out words inappropriate to the expanded context and add other words that might apply. Continue until the paragraph is completed. Final step is to discuss possible reasons for the author's choice.

EXPANDED SENTENCE

Select a sentence like gray ghosts gasped grotesquely. Expand it by inserting words, clusters of words, phrases, clauses. These additions do not have to be alliterative, but if they are, that can be kind of fun, too. Halloween example: Late one ghastly night, gray ghosts, with great gusto, gasped grotesquely, "Good-bye," instead of graciously greeting the girls grouped together in the gloomy graveyard.

EXPANDED SENTENCES

Show a picture. Then ask what it is. Record the number of words used in that first sentence response. See if this sentence can be expanded by substituting longer but pertinent structure for renaming the object. Halloween example: First response--it is a witch. Expanded response--it is an old woman with uncombed hair who is trick or treating with her children.

BE A CLOWN! BE A CLOWN! (Using substitution phrases to build context, to develop a word wool for writing.)

1. Collect a body of material about clowns; bring in all clown pictures, clown costumes, books about clowns, etc.

2. Write "sentence frames" on the board. Here are examples:

   A clown is a _____.
   A clown wears _____.
   The parts of a clown are _____.
   You will find clowns in _____.

3. Pupils build a word wool by figuring out what words could fit into the frames, using the materials described in #1 above for research.

4. When the word list has been collected, pupils write description or narrative about clown(s) from the viewpoint of someone who has never seen a clown before.

NEWSPAPER HEADLINES AND SENTENCE EXPANSION

Supplement the now familiar examples: SHIP SAILS TODAY and PROFESSOR RAKES LEAVES AFTER COMMENCEMENT. Use headline from current papers to show the need for expansion in order to eliminate ambiguity. Let children bring their own headlines and organize a writing lesson around them.

Paragraphing

Making paragraphs is something that the writer does after the composition has been written.

Paragraphing is much more the tool of the typesetter than the writer. The paragraph acts very much like the two spaces we allow between typed sentences; it's easier to read.

As an outrageous analogy, asking a person to write (compose in terms of) a paragraph is akin to asking a person to design a spaceship for the next century, but stipulating that it must run on steam, cost not over $100, and fit in the trunk of a compact car. It is impossible to tell for sure what ought to be a paragraph until the author has produced enough "draft" to be able to see what ought to hang together, what might better be separated, left as it is, strengthened.

The paragraph is no more a unit of thought than the sentence is a unit of thought. In English, our basic unit of thought is the phrase; phrases are the little-but-complete snatches of thought that we put together to produce connected writing.

Paragraphs can be added to draft when the writer asks himself these questions:

1. What does the reader want to see in one short spot?
2. What does the reader want to see in more connected passages?

The first thing the writer-now-editor needs to do is to read through his/her draft and see what he/she is writing about: bees, revolutions, bottles, cabbages, and kings. These are the writer's topics.

Next the writer must ask himself what he has written about the topics: bees are misunderstood, revolutions are messy, bottles keep things out as well as in, cabbages are the hope of mankind, heavy lies and head that wears the crown. These are the writers' comments.

The combination of topic plus comment should add up to the writer's theme. The task of editing is to pick out recurring topics and comments that can be said to result in a particular theme.

Editing Activities

Sometimes editing works best if the teacher and student can have a conference one-on-one to discuss the student's writing. At other times the development of editing skills can best be helped through group work and group activities. The ideas below, suggested by three people from the Department of Education at the University of Washington--Dr. Sam Sebesta, Dr. Dianne Monson, Mr. Lowell Hovis--are specific aids that can be offered to groups of students in the editing or pre-editing stage.

INTRODUCE METAPHOR

Use HAPPINESS IS A WARM PUPPY or similar one-line metaphor booklet to introduce this comparison technique. Do a class booklet in which each pupil does one page defining some quality such as misery, patience, happiness, vacationing. Examples from such booklets: Misery is getting sea water in your mouth. Misery is getting sick on a vacation. Happiness is the click of your electric blanket on a cold night.

ALLITERATION

Choose a consonant sound. Then choose an adjective, noun, verb, and adverb in that order which begin with the same sound. Make four-word sentences pertaining to particular subject. Halloween example: Gray ghosts gasped grotesquely.

CONVERSATION IDEAS

Examples: What do your pencil and paper talk about at night?
What do your shoes say at night?
What might two dinosaur skeletons talk about at night when the visitors have left the museum?

ANIMALS AT GREAT MOMENTS IN HISTORY

Example: Write as if you were Paul Revere's horse on that famous night.

JUST-SO ORIGIN STORIES

Write a humorous or magic just-so story of how an animal or plant got to be. Examples: Why do mice have long tails? Why do mice have pink ears? Why do cats have whiskers? Why do leaves fall? Why does it snow? How did grasshoppers get their hop? Why do fish have scales?

PICTOMAPS

Make up an imaginary country. Make a map of it. What incidents could occur there? Show the incidents through small pictures on the map. Connect the incidents with tracks. Tell the story of the traveler in an imaginary country encountering the incidents. This is background for many fine epic as well as children's tales; e.g., ODYSSEY.

CREATIVE FILM VIEWING

Show a film or part of a film without turning up the sound. Have children conjecture on what would be said in the film.

END SENTENCES

You may have tried the technique of giving children the beginning sentence on which to base a story. Now try, instead, giving the END sentence for a story. Examples: "They lived scrappily ever after." "And so the cat put his tail back into the well."

UNUSUAL SENTENCE BUREAU

Give children unusual sentences: "Create a situation where this utterance could be used." Examples of sentences: What is that that doing there? If this is is is, then is it his? When I say no, I mean yes.

FOLK TALE SCRAMBLE--THE WHAT-IF INSTANCE

Take two or more highly familiar folk tales. Mix the characters. Write the story that results. Goldilocks, taking a basket of food to the Three Bears, encounters a wolf who....

SUPPOSE THAT--CRUCIAL DECISIONS MANIPULATION

Take a familiar story, and midpoint, ask what would have happened if a character had made a different decision from the one he made. What if the hero in MATCHLOCK GUN had not fired the gun?

THESE ARE A FEW OF MY FAVO-RITE THINGS

Remember the song "My Favorite Things" from the SOUND OF MUSIC? Learn it, say it, sing it. Then have each child make up one line to go into a class project: a favorite things poem. One child's line in my classroom was this: "Lying down in the back seat of the car when my father is going around fast curves."

CINQUAIN

Five lines: the first line is the title of your poem. Second line, two words long, is the description of the title. Third line, three words long, gives action associated with the title. Fourth line, any number of words, tells how you feel about the title. Last line is another word for the title.

BUILDING TALK (From Mauree Applegate)

Do buildings talk to you? Have you noticed any like these on some of your walks? A house that resembles an old tramp in the sun. A white church tiptoeing toward a hilltop. A tumble-down house hesitating at the edge of a cliff. Have pupils describe a building that to them seems to be alive.

DESCRIPTIVE WRITING THROUGH PICTURES

Use a picture with plenty of action and vibrant colors. Ask children to list ten or twelve items in the picture. Then let the class work together to add one or more descriptive words to each noun. The new phrases could also be combined to form a sentence or two describing the picture.

WORDS AND MEANINGS

Use a bulletin board or flannel board for this. Take words from reading lessons or from spelling lists. Write each word on a "left" mitten and its meaning on a "right" mitten. Let children take turns matching left and right mittens. This exercise can also be done on ditto for cutting and pasting.

DRAMATIZING BOOKS WITH STICK PUPPETS

Stick puppets made from tongue depressers and pieces of plywood or wallboard, are easy to do with children. Start with a simple story like "The Three Billy Goats Gruff," make a puppet for each character, and a stage from a cardboard box. Let children act out the story with puppets while you read it.

COMPARE BOOK CHARACTERS

You choose the books or let children choose their own. Stories could be written on questions such as, "What would happen if Toad (WIND IN THE WILLOWS) met Caddie Woodlawn?" or "What would happen if Alice-in-Wonderland met Pooh Bear?"

BOOK CHARACTERS MASQUERADE

Have a school party to which everyone comes dressed as a book character and others in the class have a chance to guess the book. Suggested characters are Pippi Longstocking, Homer Price, Toad, Nancy Drew, or the Bobbsey Twins.

FAVORITE CHARACTERS OR AUTHORS

Each child writes about the author or character he would most like to meet, focussing the writing on why he would want to know the person.

LETTERS TO AUTHORS

Let children write a letter of appreciation to an author, telling him why they like his book. Letters can be sent in care of the publsiher. Publishers' addresses are given in Arbuthnot's CHILDREN AND BOOKS.

FIRST SENTENCE STARTERS

Present three "starters" in a lesson: children choose one and use it as first sentence of story. Later, ask children to add new "starters" to the "starter box." Examples of good "starters" designed by fourth graders:

"She's gone! Now I am going to find her diary," muttered John to himself as he crept up the stairs noiselessly.

John stood stock still. His legs refused to go. The sweat broke out on his forehead.

At first the noise was very faint and seemed far away. It was an odd noise, one that the boys didn't recognize. As it moved closer, they went out to see what it might be.

Mary knew that if her mother found out, she wouldn't be able to sit for days. But she was determined to carry out her plan in spite of this.

There was a cow on Main Street, blocking traffic, that morning.

Everything was just fine, until I met those people....

"Something's coming out of the sink. Help!"

"John, the bathroom is flooded again."

It all began in the laboratory of Professor Bang.

The children were playing on the beach when they found the strange footprints in the sand. Their curiosity got the better of them and they decided to follow them along the shore....

AUTOBIOGRAPHIES

Use titles to narrow the autobiography to one incident. Don't expect a child to write his whole lifetime! Suggested phrases or episodes:

An Early Memory
My First Day at School
A Trip I Remember
When I Was Sick
My Best (or First) Friend
One I Loved
My Happiest Day
I Was All Mixed Up

STORYTELLING PICTURES

Use a picture collection to stimulate creativity. Don't ask "What do you see in the picture?" Instead, ask:

> What happened just before this picture was taken? What is going to happen right after this picture is taken?

FINDING COMMON ATTRIBUTES IN WORDS

From a list of words, write on the board the ways they can be alike. Number these ways: 1) Contain the same number of letters, 2) Contain double consonants, 3) Contain silent e, 4) Contain the same number of syllables, etc. Make a chain where each word has at least one way it is like the word before. Put the number of the similarity beside the two words. Example of a chain: witch--ghost (1, 4), ghost, bat (4), grave, scare (1, 3, 4).

Editing Questions

The "author" asks him or herself:

1. Read your work aloud. Who does it sound like? What emotion does the tone convey? Is that emotion right for your voice or the voice you are trying to create? Does it sound like "you"? Listen to tape recordings.

2. Close your eyes and see if what you have written has any sights, colors, textures, patterns. If it doesn't, put in words that excite your visual sense of your other senses.

   Do you have some feeling about your individual sentences?

3. Are you writing this for somebody real? How is that person going to react? Where will he be? What will he be doing while he is reading? Is he going to become completely wrapped up in what you are doing? Make more of those places in your writing.

4. Is there any relationship between what you felt and wanted to say, what you heard in your own inner language that was beautiful, and what came out on the page? If not, getting there isn't magic. You need to choose words you like over words you have no feeling for.

5. Have you been confused, did you change, were you learning anything as you wrote? Does what you have said matter to you? Is it honest?

6. As for what order to put your ideas in, try at least to have a reason for that order. If you can't give a reason, try rearranging the parts and see if it makes any difference whatsoever.

7. Are the parts of what you are writing connected with each other in any way? They ought to be. What does the first part say that the second part has to be aware of?

8. Have you thought about rewriting your story as a dialogue? It doesn't have to be a five-paragraph essay.

9. Get someone else to read your work aloud. If he/she stumbles or looks confused, that's a clue. If he laughs when he ought to look sad, that's a clue. Try to discover how the words you choose and the order you put them in communicate your meaning. If the other person doesn't get the point, maybe you did not make one.

10. See if your work provokes a reaction. Does it make anyone angry, happy, inquisitive? Does it make you proud?

The Editor's Workshop
(Session Devoted to the Technique of Editing Alone)

Editing is a very difficult skill for upper elementary school children. In order to really carry through with the process they need a specific sequence of steps to follow, not just the instructions "Proofread your work before you turn it in." The following process takes time and should definitely not be done with every story but has proven to be very helpful if given about once a month. After students have developed a draft of a story with which they are fairly satisfied, have it typed triple spaced and run three to four copies of each student's story. (If typing is not available have students hand write copies leaving a blank line between each line of writing. Could have students use carbon paper for copies or run copies on thermofax.)

Each student then gets a copy of three other students' compositions to edit.

Then give students a list of the particular skills that they are to look for in each piece of writing (these can vary accoridng to what skills the teacher wants to stress and feels the class needs to work on). Three or four are enough to start with at one time. An example might be:

black--detailed (descriptive adjectives, word expansion)
red--plot development
green--varied beginning of sentences
orange--complete sentences

The color at the left would be the color of the felt pen the child would use to mark any change (addition, modification, deletion) in that particular skill. The child would need one felt pen or colored pencil in each color.

Each student then marks the three compositions he or she has been given and returns each to its owner. At the end of the activity each child then has three edited copies of his/her story. He/she then can look over all three and rewrite his/her composition using the changes desired. If a correction appears on all three edited copies it is one that should be made.

Other skills that could be used in different editing workshop sessions would be:

--consistency in characters' personality and their behavior to situations in the story
--elimination of needless repetition
--paragraphing and format
--grammatical errors
--punctuation errors (2 or 3 at a time)
--conflict situations

--development of a beginning, middle and ending of a story
--completeness of the development of the setting
--inclusion of dialogue (how does it flow?)
--style of writing (is it interesting to the reading audience?)
--beginning paragraph (does it catch the reader's interest? How could it be done in a better way?)

A bulletin board of editing ideas could be displayed showing examples of edited copies (in color) and how each of the skills above can be edited in context. Students need to have models of uncorrected and corrected samples so they can recognize them in other students' writing. Also encourage "student editors" to write positive comments or remarks beside sections of other student's writing that they feel are particularly well written or that they really like and can "feel" or "relate to" themselves.

PRESERVING SKILLS

Punctuation, Capitalization, Grammar, and Usage

Preserving skills help the reader in being able to concentrate on content without having to decipher "original" styles of spelling, punctuation, spacing, and so on.

Punctuation

The best place to teach punctuation is with the basic sentence patterns, and the best place to teach capitalization is in the application of items from a student's individual list or real sentences that he/she create themselves.

The idea is that kids should produce sentences and punctuate their own rather than punctuate someone else's sentences.

Each student should have his or her own copy of the following "Punctuation Handbook". The teacher should go over all material with students in a large group. Small group or individual activities could be developed to accompany handbook.

PUNC
TU
A
TION

The Apostrophe

1. Use the apostrophe to show ownership or possession.

   the man's poetry
   the flag's colors
   the ladies' dresses
   the Joneses' new car

2. Use the apostrophe in a contraction to show letters left out.

   can't
   haven't
   livin'
   o'clock
   they're
   I'll
   won't

3. Use an apostrophe to show the plural of letters, signs, symbols.

   V's
   %'s
   #'s
   @'s
   ,'s
   ^'s
   and's

The Hyphen

1. Hyphenate compound words that are not regularly joined.

dirt-cheap	well-educated	self-possessed
forget-me-not	all-around	strong-minded
matter-of-fact	iron-clad	son-in-law
coal-black	silver-tongued	eagle-eyed

2. Use a hyphen between the numerator and the denominator of a fraction.

   three-fourths
   three twenty-fourths
   thirty-one fortieths
   nine-eighths

3. Use a hyphen in compound numbers from 21 to 99.

   twenty-six
   sixty-three
   ninety-nine

4. Use a hyphen to divide a word at the end of a line. Division is at syllables.

   colon

   nate

   semi-

   hiber-

The Comma

The comma makes the meaning of a sentence clearer. Anything that interrupts your basic sentence is set off by commas.

1. A comma is used to set off the name of a person spoken to.

   Tom, will you shut the door?
   I would like to go, Susan.
   I think, my boys, that you are correct.

2. A comma is used to separate the parts of an address.

   Her address is 233 West 118th Street, New York City, New York.

3. A comma is used to separate dates.

   I returned on Friday, February 4, 1968.
   The meeting will be held on Tuesday, February 7.

4. A comma is used to separate geographical names.

   He lived in Seattle, Washington, during his youth.
   I went to London, England.

onceuponatimetherewasnopunctuationofanykindandearlywritingwasveryhardtoreadtherewere nospellingruleswhichmadeitmoredifficultandnoperiodscommasorcapitalswouldntyouandi havehardtimetryingtofigureoutwhatwearesayingiknowthatiwould

But we are lucky! We are able to understand other ideas and thoughts as long as typewriters don't assert a mind of their own. Personally, I can type without a flaw and with great speed; however, my machine is very careless and quite slow.

Is punctuation important? See for yourself!

1. What's the latest dope?
   What's the latest, dope?

2. He ate a half-fried chicken.
   He ate a half fried chicken.

3. Mr. Rogers, the secretary is two hours late.
   Mr. Rogers, the secretary, is two hours late.

4. The escaping convict dropped a bullet in his leg.
   The escaping convict dropped, a bullet in his leg.

5. A pretty young waitress served us.
   A pretty, young waitress served us.

6. Go slow--children.
   Go slow, children.

7. In the parade will be several hundred children, carrying flags, and many officials.
   In the parade,will be several hundred children, carrying flags and many officials.

8. I left him convinced he was a fool.
   I left him, convinced he was a fool.

9. The butler was asked to stand by the door and call the guests names as they came.
   The butler was asked to stand by the door and call the guests' names as they came.

10. If you wish to shoot the attendant will load the gun for you.
    If you wish to shoot, the attendant will load the gun for you.

11. While we were eating the dog began to bark.
    While we were eating, the dog began to bark.

12. You can help. Throw it here.
    You can help throw it here.

13. I'm sorry. You can't come with us.
    I'm sorry you can't come with us.

14. A clever dog knows it's master.
    A clever dog knows its master.

15. I know your kind.
    I know you're kind.

16. Shall I stick the stamps on myself?
    Shall I stick the stamps on, myself?

The Period

1. Use the period to end sentences that are statements and commands.

   The fiery mare bucked wildly.
   Shut the door, please.

2. Use a period after an abbreviated word or a double initial representing a word.

Dr.	etc.
Mrs.	pp.
Ave.	P.M.

3. Use a period after each number in a list.

1.	a.
2.	b.
3.	c.

4. Use a period after each letter and number in an outline.

I.
A.
B.
1.
2.

The Question Mark ?

1. Use a question mark after a sentence that asks a question.

What caused the accident?
Jane asked, "Where are you going?"

The Exclamation Point !

1. Use an exclamation mark when the sentence expresses strong feeling..

Watch out for that car!
What a beautiful day!

2. Use an exclamation mark after an interjection.

Alas! I have failed.
Bam! Batman hit him again.
Oh! How dare you!
Whew! The gas smell in strong!
Golly! It's later than I thought!

Capitals

Capitalize all proper nouns. They are the specific names of things.

day of the week	Monday, Tuesday, Friday
months of the year	June, October, February
political parties	Republicans, Democrats, Socialist Party
historical events	Fall of Rome, the Middle Ages, Battle of the Bulge
documents	Magna Carta, Declaration of Independence
geographical names	England, Pacific Ocean, Puget Sound, Mississippi River, South America, The British Isles, Red Sea
building names	Woolworth Building, Empire State Building
titles	White Fang, The Wind in the Willows, Moby Dick
institutions	Red Cross Home for the Blind, University of Utah
organizations	Bellevue Education Association, Little League
religious names	Bible, Torah, God the Father
divisions of the country	the South, Pacific Northwest, the Midwest
races	Negro, Chinese, Arabian, Caucasian
titles - people	Aunt Mary, Uncle George, Colonel Henry, Professor Cook
academic degrees	Master of Arts, Ph. D., M.D.
personal names	Don, Ron, Brian, Meg, Kim, Karen, Jim Brown
streets	Bleeker Street, Lakeside Avenue, Sunset Blvd.
languages	English, German, Latin, Spanish
countries	America, American, England, English, Germany, German

2. Capitalize the first word of a sentence.

   As he went down the street, he sang.
   The boy jumped off the log.
   What do you want?

3. Capitalize the first word of a direct quotation.

   The conductor cried, "Stop the train!"
   "Hammer on the window," advised the policeman. "He's probably asleep."

4. Capitalize the pronoun I and the interjection O

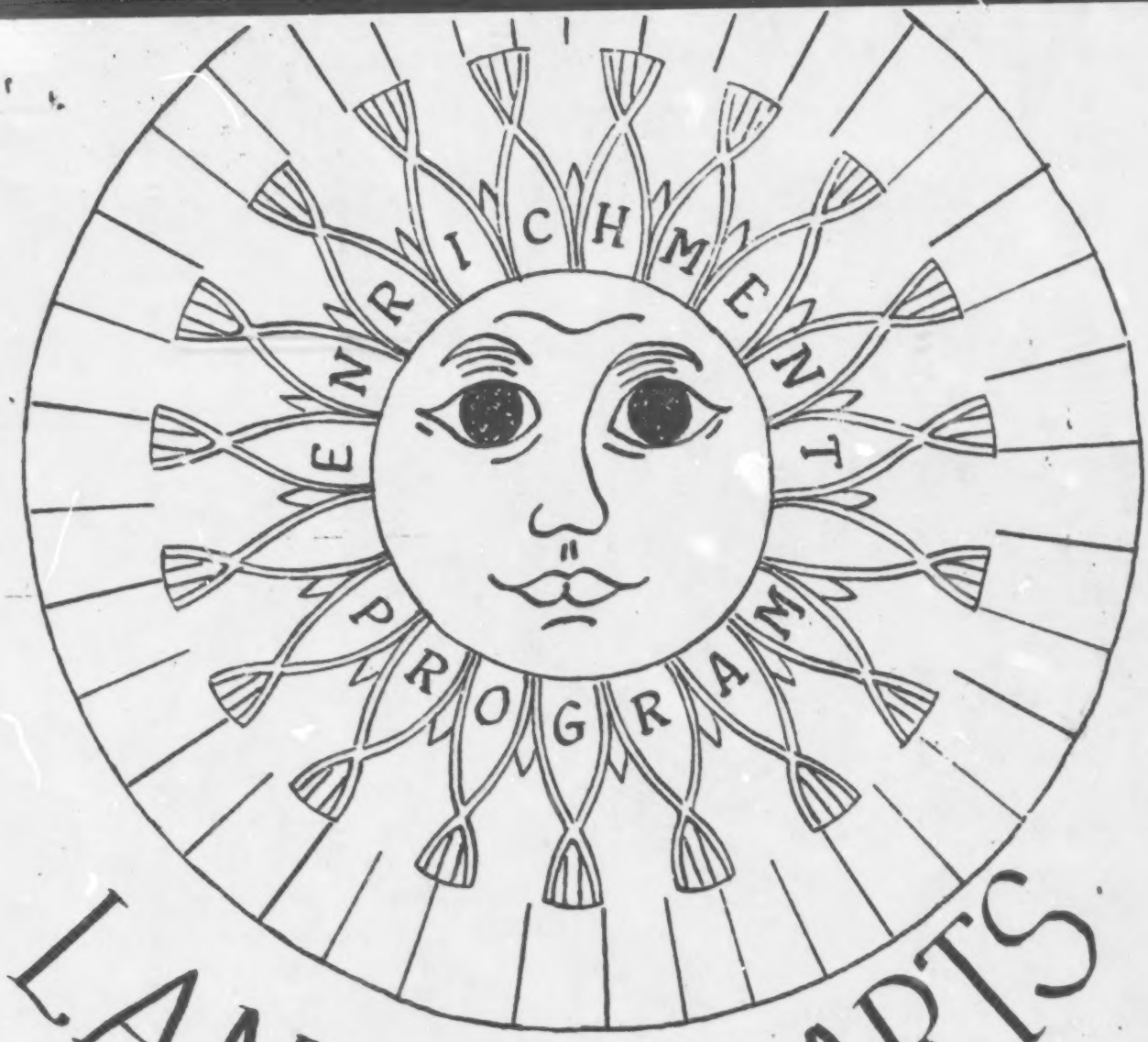
   I wanted to go.
   I think that I will paint the cow red and purple.
   You are beautiful, O bird.

5. Capitalize the first word of every line of poetry.

   The maple is a dainty maid,
     The pet of all the wood,
   Who lights the dusky forest glade
     With scarlet cloak and hood.

6. Capitalize the first and last words in the salutation of a letter and only the first word in the complimentary closing.

   Dear Sir:
   My dear little Daughter,
   Sincerely yours,
   With love,



LANGUAGE ARTS

WRITING FOR THE THEATER

Second and Third Year 6th Grade Enrichment Students

Developed by Karlene George
Under ESEA Title III
North Kitsap School District #400
150 High School Road South
Poulsbo, WA 98370

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WRITING FOR THE THEATER

Beginning Exercises:

Assignment #1: Dialogue only
Two characters

Show who they are, where they are and have something happen just by speech alone. Use quotation marks and a separate line for each speech.

Assignment #2: Make any changes in the above or begin with new characters.

Title:_____

Act 1, Scene 1

Describe the characters who will speak (in detail).
Describe scene. Begin dialogue between characters which centers around a "problem." The first few lines should indicate the problem.

Assignment #3:

Act 1, Scene 2

Scene 2 should be on/or near scene 1.

You may introduce a new character.
This scene will end Act 1.
So, end with some action.
Characters must "act" but not solve their problem. Go back over what's been written - rewrite and polish.

Assignment #4: Begin Act 2. (Problem resolved during this act.)

Describe Scene (1).

Describe Scene (2).

Complete play and exit on a high note.

WHO'S RAPPING ON THE WINDOW?
by Mike Frandsen

ACT I

Time: Late night, moon is shining through clouds, cold, misty, windy.

Scene: (Medieval bedroom. Large oak bed with canvas. Ancient Oriental carpet covers floor. To the left of the bed is a large bureau with weathered brown globe of earth. Above bureau is a large oval shaped mirror with reflection of sleeping girl in the bed. Girl has long blond hair, wears white nightgown, blue eyes, pale, red cheeks.)

Characters:

SARAH:

VOICE: (Does not appear on stage, but is heard from out of window. Voice is a whisper)
Sarah (pauses). Sarah! (Voice loudens, Sarah turns in her bed.) Sarah! (Sarah suddenly sits up quickly with a startled look, she looks around the room, the wind blows curtains into room it is heard. Sarah gets out of her bed and walks to the bureau and looks at the mirror. She sees only herself. She walks back to the bed, look back, turns, then gets into bed. Voice is heard again.) (Curtain close slightly so only the bed and night-stand.) Sarah, come to me, come! (Sarah sits up suddenly, looks at the mirror, takes a mug which is next to her on the night stand and throws it at the mirror which is out of sight. The sound of glass shattering is heard.) Sarah screams and then gets under her covers.

Curtain closes.

Scene II. Same as previous scene except it is morning. The room is lightened by sun shining through the window birds are heard singing and a rooster is heard crowing. (Sarah gets out of bed, slowly walks to mirror and is startled and jumps back. Curtains reopen all the way and the mirror is revealed UNBROKEN! She turns quickly and looks at mug on night stand it is revealed as whole, with water in it.)

(Suddenly Governess walks in. She is short and rather plump. Wears a white nurses cap and a green long dress with apron has rosy cheeks and blue eyes She is carrying a tray with breakfast on it. She is singing gayly:)

GOVERNESS: And my boat will come...(she stops and looks at Sarah who is standing near the window looking out. The breeze blowing her hair and nightgown.)
Oh my Sarah, what dow ya' think your doin' now? Your father would catch the d'vl' of mey if he saw you standin' there like that, you know how the fev'res goin around now! (Sarah pays no attention she continues to look out the window.) (Nurse strides swiftly over to Sarah, grabs hold of her hand.)

GOVERNESS: Sarah, what is wrong with you? (She lets go of hand.)

SARAH: Please Lucy (Governess) Let me be.

GOVERNESS: But child I can't let you be, have you forgotten, it is my duty to watch after you and it is quite obvious that you are not in good health!

SARAH: But Lucy?

GOVERNESS: Then what is wrong with you?

SARAH: Nothing, it's just that last night...(Sarah quickly covers her mouth and says:) I'm fine! Can you please leave!

GOVERNESS: What happened last night! (Governess clutches Sarahs shoulder) Tell me now!

SARAH: Alright, but you must promise to not tell father, I'm afraid that he'll think I'm sick and I will not be able to go to Paris with him.

GOVERNESS: I promise-now please tell me.

SARAH: Well, last night I woke from my sleep...

GOVERNESS: (Takes her hand off Sarahs shoulders) What woke you up?

SARAH: A sound, a sound like a whisper.

GOVERNESS: How could a mere whisper wake you up?

SARAH: This one filled the room like it came from every corner, and kept on saying my name.

GOVERNESS: Oh child, that was the wind, it only sounded like it was saying your name because you were tired. (Governess puts hand back on Sarah's shoulder and says:) But don't keep mind to that, you have an entire day left to play, and you have got alot left to do.

SARAH: But after this day is gone, it will be night again and at night I must go to bed.

GOVERNESS: Don't worry child, we will keep the window closed tonight, that way you won't hear the wind, then I'll prove to you it was but your imagination.

SARAH: I wish not to talk about it any longer. Can I go down to the dining room and have breakfast?

GOVERNESS: Why of course Sarah, of course, but aren't you going to get dressed?

SARAH: I wish not to, not at the moment.

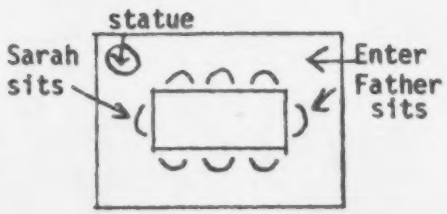
(The two exit through bedroom door, lights dim and curtains close)

Scene III Dining room.

Large table in middle of room with 3 chairs on each side one at each end, candle lit in middle of table white table cloth. Room is dim only the candles light everything up. Ancient oriental carpet on floor underneath table, room has two corner, the door to enter at the right and a large white statue in the left corner, a painting at both walls facing each other. Red wall paper on all 3 walls. Father is sitting at the long end of the table. He is wearing a grey business suit of his time with a

gold-colored under-vest, black shoes.

DIAGRAM



Sarah enters in her night gown, father is looking at his gold pocket watch, puts it away, takes a spoon up to his mouth and stops when he sees Sarah undressed.

FATHER: Heavens, my child, what is wrong with you?! What might give you the right to come down for breakfast unproperly dressed?

SARAH: Father, must I sleep in my room tonight?

FATHER: Why ever not?

SARAH: (hesitantly) I, I don't like it.

FATHER: But child, have you forgotten, you picked the colors yourself, as well as the location.

SARAH: I realize that father, but (she blurts this out hesitantly) I've changed my mind. (steadfastly) I wish not to have my present room! (She exits off the stage through the door sobbing)

FATHER: (Questioningly, perplexed) Lucy! (The governess maid), Lucy! (louder)

LUCY: (Enters through the door drying her hands with a dish towel quickly, her character is nervous) Y, yes Master, what be your pleasure?

FATHER: Lucy, what sort of nonsense have you been stuffing into my daughters head this time?

LUCY? Why do you ask me? I have very little to do with your dauther, that is since you asked me not to (offended).

FATHER: I only asked because you do so much of this, telling about fairy-tales and all, why?

LUCY: Because your daughter lives a drab life.

FATHER: (continues eating at does not look at Lucy who is in back of him) Drab. Why I have you know that I have spent money on her, lots of it. The finest of gowns, the finest of schools, the finest of play toys--what else is needed?

LUCY: You know very well what your daughter is missing, you run her like a machine, she wakes up, goes to school, goes to bed, she has little time for play...

FATHER: (Sternly but calm) That is enough.

LUCY: (Continuing unnoticeable) She has no pleasure.

FATHER: (Angrily and loud) I said that is enough!

LUCY: Runs out of room, wiping her eyes with her kitchen towel.

FATHER: (Perplexed and dazed)

Curtain.

ACT II

Scene I (Sarah's bedroom at Nighttime. The Governess Lucy and Sarah are in the room. Sarah is in her bed, Lucy is by the window.)

LUCY: (Immediately after she closes the window she speaks.)
There Sarah, now that the window is closed, you'll sleep good.

SARAH: Oh but I hope I do, it was dreadful last night, I couldn't sleep at all. But I do think it was a dream you see now, because I remember throwing my mug at the mirror because I was frightened--and now it looks as if nothing happened to it.

LUCY: Well of course nothing happened, it was only a nightmare.

SARAH: But I still don't want to have it again.

LUCY: You won't no need to worry. Good-night Sarah.

SARAH: Good-night Lucy.

(Lights dim as Lucy leaves, silence last for 30 seconds. During this time the sound of wind is heard, and shadows of trees are seen through window moving and brushing. A rapping at the window is heard. 3 time it raps.)

LUCY: (She sits up slowly turning to look at the window.) Who, who is there? (She says frightendly) Please, who is there?

(Knock is heard again 4 times, this time harder wind grows louder)

SARAH: (Gets out of bed, walks to window, opens it slowly,at that second a great amount of air is to rush into the room and a mist is to be seen, the air continues to come in and a voice is heard, a mans.)

VOICE: Sarah, Sarah! (Sarah looks around and a figure in complete white is to appear. White face and a long see through robe trailing behind him short hair)

SARAH: (Frightened but dazed, hands at her side straight down, figure is next to window. Sarah faces the figure
Who who are you?

FIGURE: Come to me. Leave this world!

SARAH: Why have you come tonight again. I know you are a dream--get out, leave my

mind. Please leave me alone! YOu do not exist, leave, leave! Lucy said you do not exist, you are just a mightmare! (Sarah screams, lights dim black, wind sound rises, figures exits stage unnoticed, lights go on quick and door is heard opened and seen, Lucy comes in rushing in her nightgown, Sarah is on the floor crying)

LUCY: Child, child! (She lifts Sarah into her arms kneeling) What happened?

SARAH: (Crying) He came, oh help me, he came!

LUCY: Who came?

SARAH: My nightmare, why does he do this, why doesn't he leave me alone?

LUCY: Why did you open the window?

SARAH: I wanted to let him in, but he scared me!

LUCY: Won't let your dream in, you didn't have to open your window, he is a dream....
(Father suddenly burst in with his nightrobe on, tying it)

FATHER: My word, what goes on in this house?

LUCY: Sarah has had a terrible nightmare, I believe the poor child is sick, she is burning hot.

FATHER: (He too gets down on his knees by Sarah) Get her to the bed.
(Sarah is moved to the bed, Lucy exits room and reenters 1 minute later carrying a pan of water and a dish rag, meanwhile father is comforting and stroking Sarah's forehead.)

LUCY: Poor child.

FATHER: You are to blame for this unfortunate account.

LUCY: Me, why (Surprised)

FATHER: You are the one who tells her those foolish stories of elves and goblins enchanted castles and Fairy Princesses, so much nonsense!

LUCY: I have only entertained the poor child.

FATHER: I do not call <u>this</u> entertainment, please leave and call on Doctor Marcus

LUCY: Yes Sir.

<u>Scene II</u> (Lucy exits swiftly, lights dim and the sound of a clock chiming 12 o'clock is heard, lights go on and scene is the same except for an additional character, Doctor Marcus.)

(Doctor Marcus is a tall man, a black beard rather long, long sideburns extending to the beard, curly hair, he wears a top-hat, blue eyes and grim faced. He wears everything in black, his suit, under-vest, pants and shoes.)

DR. MARCUS: The child is in shock. What caused this fright, Do you know? (He lifted the stethescope from Sarahs chest and looks at Father)

FATHER: Lucy what happened exactly?

LUCY: Well Sirs, I was in bed below when I heard a great commotion above, in this room. I wondered what it was but foolishly I supposed that it was surely the wind from outside playing tricks on my mind like it did to Sarah....

DR. MARCUS: (interrupts) Mr. Pride, why didn't you hear the noise?

FATHER: I live in a different part of the house.

DR. MARCUS: What then happened Lucy?

LUCY: Well sir after I heard the commotion I heard a terrible scream, I ran up to the room and I saw Sarah on the floor over there. (Lucy points next to the window.) Also I noticed the window was open.

DR. MARCUS: Looks at window and stares.

FATHER: You don't think that she was going to jump out do you?

DR. MARCUS: I don't know for sure, either that or she was looking at the garden for something, We will have to wait till she recovers to find out for sure.

FATHER: What ever it is, it must be a dream of something terrible.

ACT III

Scene I (Sarahs bedroom in the morning, or afternoon, light is shining through the windows, Sarah is in bed and Lucy has not yet entered. Curtains are however closed until notified. Lucy enters wearing her usual green outfit.)

LUCY: (to herself) Poor child, she has suffered 5 nights of this terrible torture. Everything her father can think of has been tried and she still grows weaker daily. The greatest doctors Mr. Pride can think of say she is suffering from hallucinations and thats all. Mr. Pride grows more ious--oh what will become of this!

LUCY: Wake up child, we are going out today! (She strides to the window and opens the curtains)

SARAH: (Sits up) Did you stay with me all last night as you usually do?

LUCY: Yes, until dawn, 'tis a beautiful day, is it not?

SARAH: (Paying no attention to Lucys remark) I had another strange dream last night. I mean of a strange house and a strange forest surrounding it, and in the houses garden there is a statue like the figure I saw that one night.

LUCY: You didn't get out of your bed or wake up last night, that is one sign that you are recovering.

SARAH: I hope so, but nevertheless I seem to be getting used to these dreams.

LUCY: Well child, I shall leave you alone to dress. (lights dim and then off. They go on again one minute later

Scene II (Forest 6 trees, tall. Stream. Sarah is standing next to the stream. Lucy is calling for Sarah behind one tree, Sarah doesn't hear. Sarah is dressed in a red dress.

LUCY: Sarah! Sarah! (loudly) (She lowers her voice and speaks to herself) Sarah, oh my Sarah, wherever might you be?

SARAH: (She hears a voice calling, looks up)

VOICE: (Whispering calmly but echoing) Sarah, pay no heed to her words, she is a human, she is an adult, there is not fantasy in her life, nor even your fathers! Run Sarah! Run before she finds you! Come! Follow me!

SARAH: (She falls onto the ground shielding herself with her hands above her head. She gets up, stumbles, starts running. Lucy spies her at that moment and runs to her.)

LUCY: Child! Sarah! Why are you running! Stop this fantasy--you must!

SARAH: (in dream voice) I wish to go with Fantasy but Father will not allow it! I will follow my thoughts! They will lead me away. Please let me go!

LUCY: No Sarah! That voice does not exist. You merely created it! You've said your father allows no fantasy so you invented your own. Come back to reality. Things will be different now. Now that we understand...I'll help you. Sarah (she screams)

(Sarah stands motionless gazing with a fixed stare. She does not speak.)

LUCY: (quietly in horror as she stands back still holding Sarahs hand) She has She has.....GONE.

(Lights slowly dim as Lucy stands motionless.)

Curtain.

TEST #1
Answer Key

1. When you write, your plot of a dramatic work is the _____ of the action unfolded by the speech and gestures of the actors.
(result, (outline,) product)

2. Characters, because they are human, have motives which drive them to seek fulfillment, and DRAMA arises when they are brought into _____ with other forces seeking other fulfillment.
(equality, harmony, (conflict))

3. The other forces usually are (choose which one is not correct):
   a) society, law, another race or culture with different beliefs
   b) characters other than main character
   c) motives or desires within the main character
   (d) the narrator

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WRITING FOR RADIO

Script Format: Use same form for speaking characters as for a visual play; however, you may add characters such as a NARRATOR or MASTER OF CEREMONIES wh will serve the same function as "House Lights Dimming" or "Curtain Closes" -- that is, he can change scene or describe time change. Music can also be used in this manner as well as to create the setti

The Setting: This must be done by (1) A NARRATOR or (2) THE CHARACTERS, (3) MUSIC (4) THE TITLE, (5) SOUNDS (for example, horns honking, cars rumbling etc.).

Characters: The script writer may describe them to aid the actors. How they loc can be presented by:
(1) The narrators introduction as he sets scene.
(2) The characters themselves as they speak to one another.
(3) Their voices may be distincitve in some way (regional, old, you confident, etc.) Clear directions must be given for actor's vo

Plot: Aside from the technical aspects of production, a radio play must co tain all the elements of dramatic writing. A story which has a SITU TION, PLOT, CHARACTERS, CONFLICT or PROBLEM, A RESOLUTION to the pr lem and the right amount of development in the "beginning," "middle" and "end" that will keep the audience interested.

Time: Unlike live theater, radio and TV dramas are timed to the minute wit little allowance for ad-lib or varying speech rate. A one-half hour radio drama must allow for commercial time which for our purposes we assume is one and a half minutes three times during a production, wh equals four and one-half minutes out of your play-time.

Assignment: Write a 25 minute radio "shooting" script for a play. Comedy or serious drama. Use the "George Method" (dialogue only) to get start then outline acts and what action will take place in each.

Assignment 2: Radio Play
by Coreen Doran

TITLE: SUPERSTITION MOUNTAIN

NARRATOR: Long ago by Phoenix, Arizona, a mountain was found. There was said to be an old Indian treasure at the top of the mountain. But was that true? Had any man ever found the treasure? Has any man actually climbed to the top of the mountain and come back alive? Some people who have climbed the mountain to find the treasure have not been seen since then. Where could they have gone? And now.....

(Narrator says this:)

Title: Superstituion Mountain
The play opens. It is in the early 1900's on an old fashioned farm. Cows graze in a pasture and cotton crops sprouting in the garden. A boy dressed in levi's blue jeans walks slowly toward the farmhouse whistling as he goes. (Hear whistling in background.) He is in his early 20's, his sandy colored hair flops carelessly in his face. His mother waits for him on the porch.

NARRATOR: Tom speaks.

TOM: Hey, Ma, Pa, I'm goin' down to th' tradin' post to see 'f I can find me a pair of hikin' boots. Never know when they's a gonna come in handy.

MA: Go 'head'n go Tom. You's a big bo[illegible]ow. You's do anything ye want now, no one's gonna stop you from doin' somethin' ye wanna do.

TOM: Thanks Ma. I'll 'member that. See you later.

NARRATOR: Tom goes happily to the trading post (whistling fades in backgrouhd). At the trading post Tom meets his friend Jack.

JACK: (excitedly) I think--we'd better--buy our equipment now and try to find [illegible] that treasure afore anyone else does.

NARRATOR: And so the adventure began. (Music up and fade.)

Act 2

NARRATOR: The next morning Tom cautiously approaches his mother.

TOM: Ma, 'member what you said, I could do what I want?

MA: Sure Tom, why?

TOM: Well, I've decided to climb the mountain and find that treasure.

MA: Now Tom. You's just talking like a fool. I won't have my little boy climbin' a mountain.

TOM: Ma, you even said yourself I could do what I pleased.

TOM: OK I admit it did look sick. Another thing, I forgot to cook it!
(music up and fade)

Act 2, Scene 3

NARRATOR: Days and days go by. They climb 100 feet some days, 50 others, and sometime 150 feet. The first real problem occurs. They decide to rest and make camp for the night. Jack is close to the edge, trying to see the top, although they are nowhere near it.

JACK: Hey Tom, look, we're getting close (sound of cracking).

TOM: Watch out--the edge is breaking.

JACK: (screams--sound descending and fade)
(His voice echoes.)

NARRATOR: Tom stares in horror over the edge of the mountain ledge. Tom knows Jack is dead. As the days go by Tom feels sadder and unhappier. He is miserable as he realizes he is all alone climbing the mountain, but he goes blindly on. (music up and fade.)
The days turned into weeks. Back in the village, Tom and Jack were forgotten. Until one day some men went climbing and hunting around the mountain. They said they found two bodies. Both were men's bodies. They were one mile apart. One was crushed like it had fallen quite a long distance. The other, with a logbook in his hands, seemed to just lie there. When the hikers broke the skeleton's hold on the book, the skeleton crumbled into dust.
Could the two skeletons have been Tom's and Jack's? There were many missing bodies hidden on that mountain. From that day to this it bears the name: "THE SUPERSTITION MOUNTAIN."

MA: Alright, but don't say I didn't warn you.

(Music up and fade.)

NARRATOR: Tom and Jack are ready to start their climb. They are at the mountain's foot. Tom and Jack have their climbing equipment. They're both excited. Jack notices something Tom has. (Sound: paper rustling.)

JACK: Hey Ton, whachas got there?

TOM: I got a logbook. When I find that treasure I want to have something to remind me of my prize. So I figured I'd just write everything down.

JACK: Don't forget to spell my name right! (laughs) Well, let's go. (Music up and fade.)

NARRATOR: The boys get started up the mountain and don't stop until lunchtime. (Music up and fade. Sound of wind.)

JACK: (Sneezes)

TOM: (voice above wind) Whassa matter, Jack, ya catch'n cold?

JACK: Slightly, I guess. Hey what are you doin'?

TOM: (Gets out log and writes.) I'm going to write that in my book. (Reads) Jack already's caught cold. No trouble so far. Weather is cold.

JACK: Tom you didn't say I had a cold did you?

TOM: Yes, I did.

JACK: If I didn't know you better I'd say you was weird!

TOM: (Laughs) Oh well, let's get goin'.

(Music up and fade.)

Act 3

NARRATOR: It's been three days now. The boys climb about 50 feet every day. They are exhausted, but have gotten used to the cold weather (wind sound low).

JACK: This breakfast is unusually good. What is it?

TOM: Search me. Some of it is snake meat, goat meat, and some an'mal I didn't know the name of.

JACK: I think you ruined my appetite. Say, I haven't seen you eat any of it.

CAMERA SHOTS

Selecting a "shot," or camera focus, should be made based on which best "tells the story" of the script.

The Full (or Establishing) Shot. This is used when it is necessary to show all the action in an entire scene. The full shot is often referred to as "the establishing shot," or identifying shot. The full shot usually, but not always, identifies the area or setting. When a new set is represented, a full shot may be used to establish it. After the full shot, there generally comes a series of medium shots, close shots and close-ups, after which there is a return to the full shot in order to re-establish the entire scene for the audience.

Example: (1) To place action, such as two people fighting in the street of an old Western town with all buildings visible in the background. (2) To contrast a feeling, such as a sad person who is watching the antics of the circus clowns as they perform.

The Long Shot. The long shot is different from the full shot because although in the full shot the camera lens may be focusing on the scene a fair distance away, in a long shot something may interpose close to the camera for dramatic effect. Thus, the long shot is not used to establish a setting, but to dramatize one. It is especially useful for contrasts. Contrasts on screen can have highly dramatic effect.

Example: (1) A boy is seen closely facing the camera laughing as over his shoulder the teacher opens a package which contains a frog. (2) A girl waves goodbye to her grandparents as they get into their car to leave. Their faces are close enough to see their feelings as expressed in their body movements.

The Medium Shot. This is the most commonly used shot in T.V. as motion picture filming. "When in doubt use the Med. (script condensation of 'medium shot')." Where the long shot may show a full figure, the medium shot may present the figure from the knees up. It is most often used for showing movement. It can also be used as a re-establishing shot, if a series of close shots in close-ups have been used previously.

Example: In the above examples a med-shot would move closer to one or the other characters to increase audience's understanding of their feelings.

The Medium Close Shot (also known as a "tight two-shot"). This shot shows the heads and shoulders of two people.

The Close-Shot. This shows the figure from the shoulders up. Some background detail, such as props or set dressing, can also be included. The close shot may slow up the progression of the action of the story, but it focuses on what the author wants the audience to be keenly aware of.

Example: (1) A hunting gun hanging on the wall (which will surely be used in an important way in the play). (2) An unlatched door as the footsteps of the burglar come up the creaking stairs.

The "Shooting Script": As in writing for the theater, directions must be given to actors and "prop-men" who prepare the set; also to the costume and make-up people who prepare the actors visually. A script which describes all aspects is called a "shooting script." The "shots" or scenes can be produced directly from it.

Writing for TV (or movies) differs in that one of the characters is the CAMERA. So in positioning the speaking actors, one must also position the camera. "He" can set the scene with a careful look at the street, the house, and a room in the house (or pre-filmed cuts can be used to do this--for example, World War I planes in a mid-air fight, then cut to man in a flyer's suit coming in door of barracks).

"He" can exaggerate the action of characters by close-ups on faces etc. "He" can create transitions from place to place or time by his movements (see terms on next page).

Plot and Character: As in theater these elements are the same except that there is usually less time to establish the character. Much of what he or she says determines what they will do. Also, what the character does in merely walking or in gestures may help the audience know them. To be believable, they must be "known."

Series: If you are writing for a well established character such as Steve Austin you can concern yourself more with plot/action.

Showcases: (Such as "Love American Style," or "Twilight Zone," or "Masterpiece Theater")

You may write characters and situation of your own choosing.

Assignment:

(1) Time a one-half hour show, either a series or showcase. Know when first commerical break comes, second, and so on. How long each is. How long each acting segment is. How long introduction and film credits are.
(2) Read all handouts so you can use terms.
(3) Write shooting script for a series or showcase.

The Close-Up. Where the close-shot emphasizes props or "things," the close-up emphasizes the actors. This shot shows only full-screen heads, faces, hands or feet. What the spotlight is to the stage, the close-up is to the screen. The Close-Up or Extreme Close-Up, which particularizes even more than the Close-Up, centers the audience's attention on any significant detail about the actor which the writer wishes to dramatically emphasize.

Example: (1) The man moves cautiously into the brush where a trap has been set for a bear. His foot steps into the trap. (2) The inspector announces that the mysterious burglar always wears a glove on his left hand. Mr. Smith's left hand wears a glove on it.

Inserts. The insert is a close-up, filmed separately, and then "cut" or put into the main film. It is used to show letters, telegrams which must be read by the audience or tiny details of something previously shown on the screen, etc.

Example: In the #1 example above, the actor is obviously not going to let his foot be clamped in a steel trap, so an insert of this, filmed previously (perhaps with a mock-foot), is used.

Dissolves: The camera is slowly or quickly closed.

Example: At the end of the scene or end of the act, or in shifting from one scene to another.

Fade In. The camera picks up the action again. The scene comes into focus.

The Pan Shot. This is a sidewise motion of the camera used to follow the action taking place in front of it. It can be used to follow an actor through entrance to exit. It is useful for shock--say in "panning" across a quiet field only to end up on an arrow quivering in the stockade wall.

Dolly Shots. "Dollying in" means filming while moving the camera in to the subject. "Dollying out" means moving away. These are also called "Trucking shots" or "the camera moves in" or "the camera pulls away." Dollying generally requires putting down a "track" for the camera to move on. Pullback dollying is useful in reverse establishing shots. You start with a close-up of say a car upside down on a highway. Camera dollies back to reveal the car is merely a miniature--actually a toy on a child's race track. Dollying in is a strong way of focusing on a detail.

The Tilt. A pan upward or downward. Tilting up is often used to photograph someone getting up from a chair. Tilting up or down is useful for emphasizing height--for example, in going up a building or in going down a building.

THE CAMERA ANGLES

Always change the camera angle or image size when going from one shot to another.

Eye Level Angle. This is for static mood scenes, for montage, for expository scenes, Also it is very dramatic in a head-on shot in which a speeding vehicle or person heads into the camera.

Low Angle. Shooting from below four feet upward generally heightens the dramatic effect. It tends to speed up the action. It is useful also in saving money on sets, since a low angle shot of a subject can make the sky his background--thus no set is required.

High Angle. Shooting from above reduced the height of the subjects, thus the actor's importance is lessened and the theme or situation is shown to be more important.

Example: A person stands on the streets of New York. The camera angles up to the tall buildings.

Boom Shot. The boom is a weight-balanced steel arm enabling the camera at the end of it to go from a long shot to almost a close-up, or just the opposite. The boom shot is generally a spectacular one and an expenisve one. So, it is used sparingly.

If the camera action becomes too spectacular it detracts from the drama of the story on the screen.

Reverse-Angle Shots. This means turning the camera from one angle or direction to exactly the opposite one. Often this is used in a screen conversation. A common method is to do a close-shot of a person talking, as seen over the shoulder of the other. Then when the other picks up the conversation, the camera shoots over the shoulder of the first person into the other's face.

Cutaways. This direction is given for moving camera onto some detail away from the main action to explain the main action, symbolize it, heighten its intensity or comment on it.

Example: (1) The camera "cuts" away to a clock which reads "3:00 p.m." The scene dissolves or "fades out" and the clock is shown again at 6:00 p.m., thus showing passage of time. (2) In the example given for a close-up the camera could "cut away" to the face.

YOU MUST HAVE BEEN A BEAUTIFUL BABY
(A T.V. Production)
by
Donald R. Spencer

CAMERA: Full Shot

Scene 1

A stage in a big stadium--lights beaming down on the stage. Millions of people are there jumping up and down, screaming, cheering, and yelling and whistling. We zoom in on the performer. The person is 29 years old, a man in fancy black, shimmering pants reflecting off the lights, dark blue vest covering a white shirt with puffed sleeves. He's dancing. He exits off the stage bowing while sound of millions of people applaud.

CAMERA: long shot cut to medium — Off stage a man stands in a casual tan vest, striped pants and a blue shirt, while six or seven people rush around fixing props, adjusting lights, moving TV camera. He speaks as Buddy comes off stage.

MAN: (casually) Usual show tonight, huh, Buddy?

CAMERA: medium shot

BUDDY: Yeh, they loved it! They threw flowers again! (takes hand and wipes squished tomato from across his chest and wipes it on his pants.)

CAMERA PAN: Then cut to close-up of poster then medium shot — (He rushes off into dressing room. Room is large, a sofa to the left, a mirror and desk to the right, extra large poster in front with writing on it in cursive "To My Best Fan, Love Buddy." The poster is of the performer. Buddy Dair. He opens the door, crosses to mirror, looks in with a big smile, sweat rolls down his face.)

BUDDY: You gorgeous person, you, they loved you. Pat loves you. I love you, everybody loves you!!! (He throws up his arms, turns around and looks at poster, points to poster and slowly lowers his arm to his side.) And you love me, everybody loves me (pause). We are one. (Turns to mirror, slowly talks) I--can--do--anything--I--am the--best. Without me you'd be nothing (pause). And without you I'd be nothing, but together we are the BEST.

CAMERA: close shot

CAMERA: medium shot — (Man enters with T.V.)

MAN: Sir, would you like to see yourself back on the video machine? We taped it.

BUDDY: (calm voice) We don't usually watch ourselves.

MAN: Well, I'll leave it here in case you change your mind. (He sets it down and leaves.)

BUDDY: Wait, this will be wonderful! Maybe I should invite Pat over. Nah, this'll be good for us to see first. (Buddy walks up and turns on the set which is now setting on the sofa. He moves into camera.)

CAMERA: closeup, Buddy's face

INSERT SHOT: (TV scene: Millions of people in a large stadium shaking their hands up and down, yelling "Boooo, get the bum off the stage, boooo! People begin to throw stuff.)

BUDDY: No, they love me, everybody loves me!!! (He steps back, looks at poster, poster smiles, He shakes like crazy and stares at it. He reaches to his desk and grabs scissors and hurls them at the poster. The scissors hit the poster in the neck. At that instant, Buddy falls to the floor.

CAMERA: close-up. Buddy's face, then dolly back for medium.

CAMERA: close shot

POSTER: (sadly) We are one. (Poster falls off the wall. Scissors are in wall, blood dripping off them.)

CAMERA: Dissolve to credits

FARCE OF SOCIAL ISSUE·
N.K. SCHOOL DISTRICT - 10 YEARS LATER

A Group Effort
by the

Sixth Grade Enrichment Class
North Kitsap Middle School

WRITING FOR THE THEATER
SUBJECT: A SOCIAL ISSUE

The theater is often used by an author to make a statement about a social issue. As in editorial writing, the playwright may try to inform, persuade, influence, as well as entertain.

Comedy is a powerful force; it may be used as a "feather" or a "scalpel" in the hand of the playwright who is concerned with a social issue.

Discuss these terms:

parody: A literary or musical act in which an author or his work is imitated for comic effect--a form of ridicule.

ridicule: To make "fun" of. May be used to expose something or someone to laughter.

satire: A literary work holding up human vices and follies to ridicule or scorn; wit, irony, and sarcasm are used in satire to expose and discredit.

farce: A light dramatic composition featuring broad, satirical comedy and improbable plot; using mockery and ridicule.

Theater: Writing Around a Social Issue

1. Chart three columns on the chalkboard as follows:

A	B	C
Social Problems Which Concern the World Today	Results of This Problem Today	If Not Solved What Might Happen

2. Discuss the term "social issues." What are social problems? They are "people" problems. There are world-wide problems which effect large numbers of people. Have students list those that they know about and results that they see in these problems.

Examples below:

Social Problem	Consequences of This Problem
A. Air pollution	B. --People are getting sick --Crops dying --A new agency has been created in the government --Industries are being fined
A. Energy crisis	B. --New ways to get coal are being developed --Industries shut down without power --And so, fewer jobs --Lots of research for new energy sources --All power is becoming more expensive

--Use of gas limited and very expensive
--In some cases people have to decide between quick, "dirty" energy for power or clean energy sources which take longer to develop.

3. When you have brainstormed enough in Columns A and B, divide into groups. Each group chooses one problem and its consequences and brainstorm "What if" the problem isn't solved? or, "How else" might it be solved. Use innovative projections, conclusions and solutions.

4. When the groups in the class have shared their conclusions or solutions, explain that this has been a beginning exercise in writing a play based on a social issue, and that now the same process will be used to explore a social issue that is not world-wide, but local. It may even focus on the school life of the students.

5. As a group, list problems and social issues about which students are concerned. Go to Column B and list consequences. At this point choose one problem which seems to be of the most interest to the group. Now brainstorm Column C by saying "Suppose this problem isn't corrected and it goes on for ten years?" (This amount of time divorces one from reality. If you want to deal with the problem so that your product reflects mroe satire than farce, lower the time to four or five years.) On the example enclosed we used ten years to develop a farce, as the need for this particular student group was for a springtime "comic relief."

6. You now have three columns completed on one local social issue. Direct the students to create characters who represent the points of view of those involved in the problem. List these in a Column D. Column C will present the situation to you, and each activity and character will speak to these points. The audience must be informed of the consequences of the local problem if it continues without solution. You may choose a solution for the problem and persuade the audience to agree with your point of view by presenting it through a likable character, and by building the dialogue so that your solution emerges triumphantly clever! Or, your solution may be shown to be "the best" by presenting in dramatic fashion, the less desirable results of other solutions.

7. Reread your work in theater fashion as it is being written. Draw from the students "What kind of character might say this?", "What would you say if someone demanded or 'slyly suggested,' or'politely requested'?" Use adverbs to focus the action of characters.

8. Present your play somewhere to someone! It is important that the students have the opportunity to learn the processes of production and see the fruition of their efforts--applause.

Play: Written Around A Social Issue

A Social Problem	B Consequences of Problem Now	C Possible Results In 10 Years If Problem Continues
Double levy failure	Old textbooks Classes at capacity Good teachers leaving Few maintenance men No materials for classes	One book per class Apples boxes for desks No buses--walking to school No water in pool Pool used for a classroom Everyone drops out No teachers No building due to lack of maintenance

D
Points of View/Characters

1. People who support schools no matter what the tax cost
2. People who don't support schools no matter what tax cost
3. Families who give up on the district and leave
4. Students who stay with the school
5. New people who come into the district from other areas

FARCE OF SOCIAL ISSUE:
N.K. SCHOOL DISTRICT - 10 YEARS LATER

1: Well, it's been ten years and not one levy has passed.

2: Yeah, I've heard of open-concept schools, but this is the tops.

3: You mean the bottom. We gotta use this dried out pool! At least in the 5th grade we got to use the parking lot.

1: Where's Ernie! He went to the bathroom about a half hour ago and I haven't seen him since. (Ernie enters on ladder.)

ALL: Where'd you go? We've been wondering where you went.

4: I had to dig another. I couldn't find the old one.

2: Who's the teacher today?

1: Well, let's see. Whose turn is it?

3: (Disgusted) Oh, I'll do it. (Pause).....Give me THE book.

4: It's in the safe.

2: I'll get it! (Goes to apple box in corner.) It's gone!

3: Those darn 7th graders! They did it to us again!

1: That's OK, it was in use in 1977 and it was outdated then! So I guess it doesn't matter anyway. We can write our own.

4: Or we could use the newspaper. .I brought one today with THE lunch wrapped inside.

2: By the way, what is the lunch today?

4: This is still Poulsbo you know, lutefisk and lefse.

ALL: (Groan)

(New student enters)

5: Is this the late NK Middle School or the city dump?

1: It's the city dump. Who tossed you in?

5: (Ignoring #1) Who's the teacher here? I'm a new student.

3: I'm the teacher today. Where are you from?

5: I'm from Bellevue (looks around puzzled). Obviously I have wandered into an environmental study group. But I want to see the teacher, not you, the teacher.

3: (Looks around) I think you'd better sit down. You're in for quite a shock! We are all teachers. We are all custodians. We are all principals. We are all responsible for our own education.

5: (Turns her head away.) I think I need the school nurse.

ALL: (In unison) We are all the school nurse.

3: (Puts arms around #5) I know that Bellevue has passed all its levies over the last ten years so you probably don't understand what's happening here. You see, while Bellevue was passing, we were losing.

2: We lost our accreditation first. Then we lost our instructional supplies without being able to replace them. Then a lot of kids dropped out.

4: A lot of teachers got discouraged and went to other school districts.

5: So that's why we have so many teachers in Bellevue that eat lutefisk and lefse!

1: Anyway, without any custodial help our school started to deteriorate so there's just a few classes left now. We're the sixth grade.

5: Well, why are you kids here?

3: (All look at each other) I guess school spirit lasts even though the schools don't.

(Enters--17 year old boy)

6: Is this the sixth grade?

ALL: Yes.

5: If you believe that, I have some swampland in Arizona I'd like to talk to you about.

6: I dropped out five years ago when they discontinued the math program which was my favorite subject. Do you have math now?

2: Of course we do, bring out the abacus!

5: I can't go on (buries face in hands).

1: Cheer up! It's really not so bad. My mom says if we just hold on long enough the legislature may finally make a decision about how to help fund schools.

3: Yeah, or the Trident schools may change their policies and let non-military kids attend.

6: Well, this sounds like a lively group--I guess I'll stay. Anyway it beats going to work.

4: Where were you working?

6: Well, after they filled in Liberty Bay to provide for more mobile home space, they started a housing project. I've been working as a carpenter.

2: How could you read blueprints and measure stuff without a math background?

6: (Defensively) Well, gee, I had the basic education course. What else is there besides rectangles and squares? You could just lay 'em side by side and you've got a house.

3: Hmmm. Well, I think we'd better get class started. Is everybody here?

ALL: Yes.

3: So much for roll. Now for social studies--let's continue the discussion of the topic "Should water be allowed again in the Puget Sound Oil Way?" (Is interrupted by a voice from off stage--all turn to look)

7: Hello-o-o-. You, by the fire. Can I join you?

4: Who are you?

7: Well, there' two of us--we're homeless and penniless taxpayers and we'd just like to warm ourselves by the fire for a few minutes.

3: (Asks the rest) What do you think?

2: What have we got to lose?

3: Come on in. You're welcome to join us. (Enter--#'s 7 and 8.)

7: Oh, splendid! You're so kind.

8: Thank you! Boy it's much warmer here.

4: You're welcome to join us, but the last ten years the levies have failed and there hasn't been any school taxes. So why are you homeless and penniless?

7: Well, it was okay there for a while!

8: Until the state government caught on, and added a gas tax and a pollution tax, and a shoplifting fee.

7: And a living tax.

1: Don't you mean a cost-of-living tax?

7: (Sadly) No-o-o...just...living.

8: Say what is this place? Are you a 4-H group?

5: You live in Poulsbo and you never have visited your school?

8: You mean this is a school?

7: Well, Harry, I'm certainly glad we didn't vote for this school! Look how the administrators ran it into the ground.

5: (pointing at kids) They are all administrators.

2: It's because you didn't vote for us all those years that all this happened. Gee, on a $25,000 place, it would have only cost you $145 a year.

6: Don't blame the no-voters (pointing at the couple). Some people didn't vote at all. At least these folks supported what they thought was right.

8: Yeah, we don't hate kids. I used to be one even.

7: You mean you were a rowdy, baseball throwing kid, Harry?

4: What's baseball?

8: Don't you have an athletic program?

3: Sure we do! Every week we dig new sanitation facilities.

2: And we jump around to get warm.

1: And we walk 30 miles to school.

7: I had no idea things were so hard for you kids. You poor dears. What can we do Harry?

8: Well--it's going to take lots more to rebuild the school system than it would have ten years ago; besides we're over 62 and retired so we're tax exempt anyway.

5: Say, could either of you teach this bunch?

8: Well, I've got a background in plumbing. Maybe we could get this pool back in operation.

6: And I could help you build a classroom on the edge of the pool.

7: And I will cook the lunch for you all--I'm very good with lutefisk and lefse... or hotdog and hamburgers.

ALL: Yeah-h-h...hot dogs and hamburgers.

1: Gee, this is great. Thanks a lot for your help.

7: Well, children shouldn't go backward in their education because of the problems of adults. You aren't responsible for your own education--we adults are!

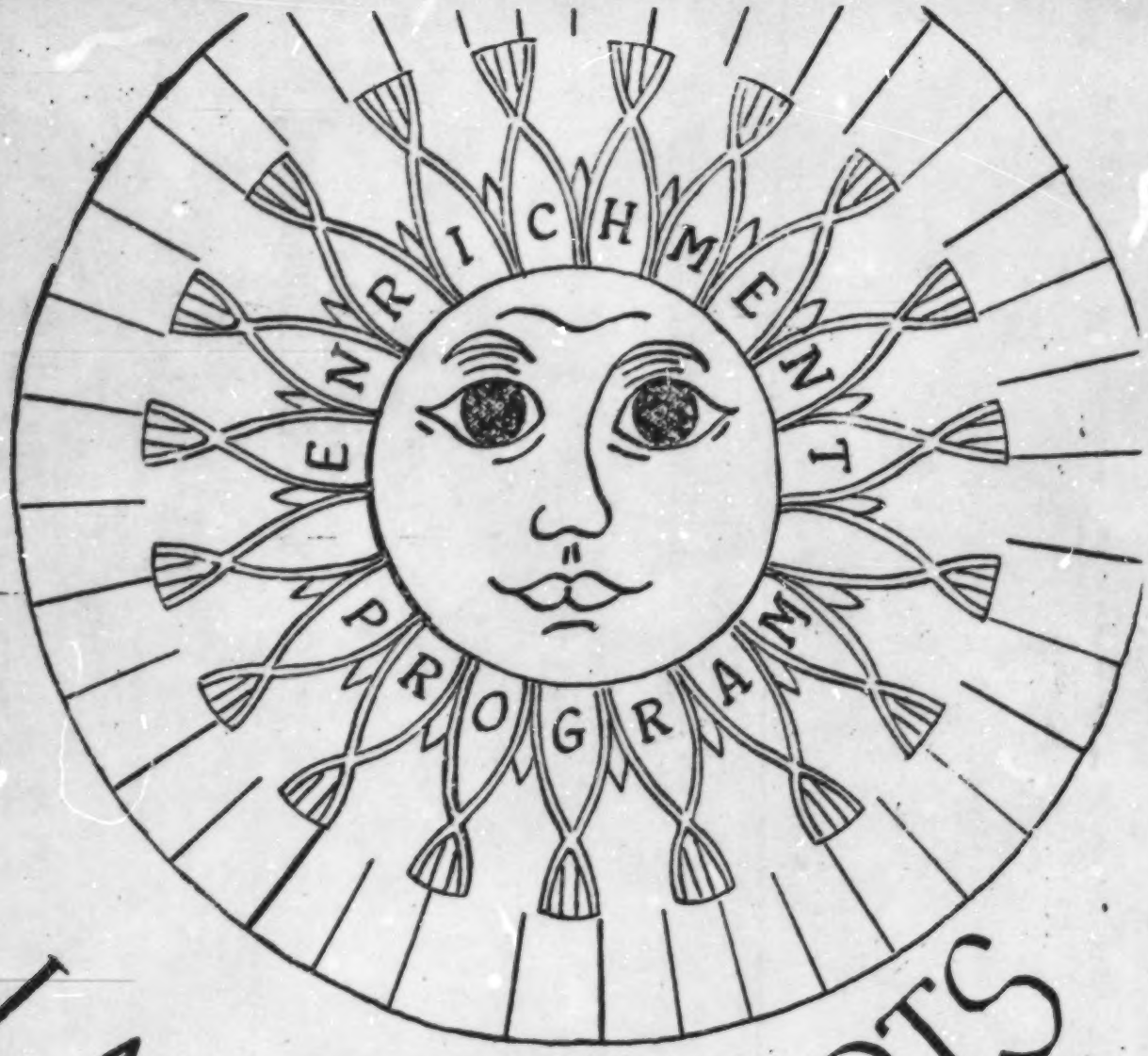
4: (Comes running in) Hey, everybody, there's hope.

5: We know--we're going to have some help--from these adults.

4: Well, I'll believe that when I see it. In the meantime we 6th graders are going to survive. I found THE BOOK!

(Everyone cheers.)

ALL: Hurray for basic education! (Curtain.)



LANGUAGE ARTS

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Developed by
Sally James and Carolyn Gaab

Under ESEA Title III
North Kitsap School District #400
150 High School Road South
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2 dz	El Marko felt markers, black	.59 ea	14.16	1.42
1 rl	Butcher paper, white	9.20	9.20	.92

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Cost per class, approx. $524.00

Cost per student, approx. $61.50

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2 dz	El Marko black felt markers	.59 ea	14.16	1.42
1 rl	Butcher paper, white	9.20	9.20	.92
	North Kitsap Language Arts Packets			

	Cost per class approx.	Cost per student approx.
(Many of the above prices are quoted from the King County Directors Association.)	$524.00	$61.50